bcm

boston conservatory
of music

1980-1981

A COLLEGE OF MUSIC, DRAMA AND DANCE.

BOSTON CONSERVATORY
OF MUSIC

The Boston Conservatory of Music is accredited
by the New England Association
of Schools and Colleges, and
the National Association of Schools of Music

BOSTON CONSERVATORY OF MUSIC

A COLLEGE OF MUSIC DRAMA DANCE

Dale A. DuVall
President

LeRoy Johnston
Dean

8 The Fenway
Boston

ACADEMIC CALENDAR
1980-1981

FIRST SEMESTER September 2-5	++Orientation and Placement
September 8	Instruction begins
November 25	++Thanksgiving recess begins at 9:00 P.M.
December 1	Classes resume
December 19	First semester ends
December 19-January 5	+Christmas recess
January 5-19	++Optional Independent Studies
SECOND SEMESTER January 16	Registration begins
January 19	Instruction begins
March 20-29	++Spring recess begins at 9:00 P.M.
March 30	Classes resume
May 8	Second semester ends
May 11-15	Written Examinations
May 19-22	Applied Examinations
May 23	Commencement at 1:30 P.M.
SUMMER SESSION	
June 5	Registration for Dance
June 8	8 Week Dance course begins
June 22	Registration for Music & Drama courses
June 23	Instruction begins
July 31	Examinations; Session ends

Calendar subject to change

+ Buildings and Dormitories Closed

++ Dormitories open; Dining Room Closed

CONTENTS

CALENDAR 4
TRUSTEES 6
ADMINISTRATION 6
FACULTY 8
GENERAL INFORMATION 11
- Library 11
- Residence 13
- Public Performances 13
- Undergraduate Admission 13
- Entrance Requirements 14
- Examinations 15
- Grading System 16
- Summer Session 16
- Extension Program 17
- Graduation Requirements 17
- Graduate Division 17

TUITION AND FEES 20
- Advance Deposits 20
- Undergraduate Tuition 20
- Graduate Tuition 20
- Residence Fees 20
- Miscellaneous Fees 20
- Withdrawals and Refunds 20
- Deferred Payment 21
- Medical Insurance 21
- Textbooks 21

FINANCIAL AID AND AWARDS 21
REGULATIONS 22
BIOGRAPHIES OF FACULTY 24
UNDERGRADUATE CURRICULA 34
DESCRIPTION OF COURSES 42
MAPS 63,64
APPLICATION ..... Inside Back Cover

The Conservatory reserves the right to change without notice rules, policies, fees, curricula, instructors, or any other pertinent matter or materials.

BOARD OF TRUSTEES

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ADMINISTRATION

Dale A. DuVall, *President*
Dr. LeRoy Johnston, *Dean*
Ann L. Vivian, *Registrar*

James T. Bynum, *Asst to the President*
Financial Aid Director
H. Wilfred Churchill, *Extension Coordinator*
Cathy Balshone, *Librarian*
Joseph Harrold, *Accountant*
Janice L. Fischer, *Admissions Director*

PRESIDENT DALE A. DuVALL. A.B. Eastern Nazarene College, Ed.M. Boston University. M.B.A., Northeastern University, Doctoral studies Boston University. Teaching experience includes Boston University, Eastern Nazarene College.

DEAN LEROY JOHNSTON. b. New York City. Artist Diploma Study Wiesbaden Conservatory, B.A. Emporia State University, M.S. The Juilliard School of Music, D.M.A. University of Southern California. CLARINET STUDIES, Augustin Dugues, Leopold Liegl. Otto Wolfer: CONDUCTING STUDIES, Walter Ducloux, Hans Beer, Pierre Monteux; COMPOSITION, Ingolf Dahl: PERFORMANCE, Buffet Clinician, U.S.A.; Atlanta Symphony; NBC Studio — Los Angeles, Twentieth Century Fox Studios; International Music Competition, Geneva, Switzerland; Goldman and Seuffert Bands, N.Y., performances throughout U.S.A. and Europe: TEACHING, University of Southern Mississippi and University of Georgia: ADMINISTRATION, Assistant to the Dean, U.S.M.; National Association of Schools of Music, American Conference of Academic Deans, International Council of Fine Arts Deans, member; Dean, Boston Conservatory of Music, summer 1978.

ANN L. VIVIAN, REGISTRAR. B.A. (Cum Laude) Music, Wilkes College, M.M. Organ, Boston Conservatory of Music. Studied organ with Clifford Balshaw, F.A.G.O. and Phillip Steinhaus, Mus. D.; Voice with Iride Pilla and Richard Chapline; Piano with Anne Vanko Liva. Instructor, Boston Conservatory Extension Division 1974-1977. Member, American Guild of Organists and Organ Historical Society. Lecturer and recitalist in Boston area. Administrative experience in Registrar's Office. Computer Center, Department of Philosophy, and on the Curriculum Committee of Wilkes College; formerly, Administrative Assistant to the Vice President for Administration and Finance, Boston Conservatory of Music.

JAMES T. BYNUM, ASSISTANT TO THE PRESIDENT AND FINANCIAL AID DIRECTOR. B.M., Piano, Oberlin College Conservatory of Music; graduate study, New England Conservatory of Music. Piano with Robert Brownlee, John Perry, John Elvin and Howard Goding; Master Classes with Alfred Brendel; Organ with Egbert Ennulat and Garth Peacock; Composition with Richard Hoffman; Vocal Accompaniment with John Moriarty; Public Relations and Development, Oberlin College; Member, Massachusetts, Eastern, and National Associations of Student Financial Aid Administrators.

CATHY BALSHONE, LIBRARIAN. B.A., Sarah Lawrence College; M.S., School of Library Science, Columbia University; studied composition with Meyer Kapferman, piano with Stanley Locke; Professional Associations — Boston Area Music Libraries. Music Library Association; Awards — American Symphony Orchestra League, Children's Music Educator program.

JOSEPH HARROLD, BURSAR. Boston University, Accounting; LaSalle Extension University, Diploma, Management; Bryant and Stratton Business Junior College, B.B.A., Accounting.

H. WILFRED CHURCHILL, EXTENSION COORDINATOR. Piano; B.M., Boston Conservatory of Music. Piano with Hans Ebell, Heinrich Gebhard and others; concert and recital appearances in the United States and Canada; member of the faculty since 1934.

JANICE L. FISCHER, ADMISSIONS DIRECTOR. Music Education studies, Lowell State College; B.A. English, University of Massachusetts/Boston; graduate study, Literature, University of Massachusetts/Boston. Piano/Harpsichord study with John Gibbons; Voice study with Cheryl Cobb.

It is the Policy of Boston Conservatory of Music not to discriminate on the basis of sex, race, color, religion, age, national origin, or handicap in its educational programs, or employment policies. The Conservatory reserves the right to dismiss a student for just cause.

FACULTY OF BOSTON CONSERVATORY OF MUSIC

CONDUCTING
Max Hobart, *Orchestra*
John Moriarty, *Opera*
Harry S. Owens, *Wind Ensemble*
Attilio Poto, *Conducting Studies*
Dr. Phillip Steinhaus, *Choral Music*

PIANO
Wilfred Churchill, *Coordinator*
Jacqueline Gourdin
Chandler Gregg
Alfred Lee
Harriet Lundberg
Jung-Ja Woo

VOICE
Beatrice Dobelle
Grace Hunter
Lillian B. Lee, *Coordinator*
Barbara McClosky
David Blair McClosky
Elizabeth Phinney
Iride Pilla
Mary Saunders

OPERA
John Moriarty, *Chairman*
Scott Brumit, *Assistant Director, Improvisation*
William Lewis, *Musical Assistant*
Brain Masuda, *Musical Assistant*
Gary Wedow, *Musical Assistant*
Ruth Sandholm Ambrose, *Movement*
Mary Wolff, *Movement*
John Lepiarz, *Mime*
Mikhail Druhan, *Make-up*

ACCOMPANIST/COACHES
James Brock
William Lewis
Bradley Pennington

STRINGED INSTRUMENTS
Emmanuel Borok, *Violin***
Bruce Coppock, *Coordinator, Violoncello*
Luis Leguia, *Violoncello***
Theodore Leutz, *Violin*
Robert Olson, *Contrabass***
Leopold Panasevich, *Violin***
Joseph Pietropaolo, *Viola*
William Rhein, *Contrabass***
Alfred Schneider, *Violin***
Michael Zaretsky, *Viola***

HARP
Louise Came Pappoutsakis

GUITAR
Neil A. Anderson
Kevin Tolly

HARPSICHORD
Alfred Lee
William Warriner

ORGAN AND CHURCH MUSIC
Dowell P. McNeill
Dr. Phillip Steinhaus

ORCHESTRAL INSTRUMENTS

WOODWINDS
Frank Charnley, *Oboe*
Paul Fried, *Flute***
William Grass, *Flute*
Dr. LeRoy Johnston, *Clarinet*
Phillip Kaplan, *Flute**
Attilio Poto, *Clarinet**
Pasquale Prencipe, *Coordinator, Clarinet, Saxophone*
Richard Plaster, *Bassoon***

BRASS
Walter Congram, *Coordinator, Trumpet*
Richard Given, *Trumpet*
Osbourne McConathy, *French Horn*
Thomas Newell, *French Horn**
Robert Pettipaw, *Trumpet*
Chester Roberts, *Brasses, Tuba*
Glen Walant, *Trombone*

TIMPANI AND PERCUSSION
Arthur Press**
Walter Tokarczyk

MUSIC THEORY AND COMPOSITION
John Adams
Dr. LeRoy Johnston
Alfred Lee
Dr. Hugo Norden
Christopher Rozé, *Coordinator*
Larry Smith

MUSIC EDUCATION
Dolores Corley
Dr. Gary Hedrick
Thomas Leonard
Dr. Sandra Nicolucci
Harry Owens, *Coordinator*

**Member, Boston Symphony Orchestra

Iride Pilla
Pasquale Prencipe
Chester Roberts
Walter Tokarczyk

MUSIC HISTORY AND LITERATURE
Lillian Lee
Christopher Rozé
Larry Smith
William Warriner, *Coordinator*

ACADEMIC STUDIES
Julie Budelis, *English, Philosophy of Education*
Notburga Heinzel-Connolly, *German*
Anita Cummins, *French*
Valeria Short, *Italian*
Dr. Trudi Feinstein, *Psychology*
Robert Leibacher, *English*
Caroline Mason, *English*
Elmer B. Michelson, *History of Western Civilization*
Robert Owczarek, *English*
Dr. Whitney Powers, *Kinesiology and Applied Anatomy*

DANCE
Ruth Sandholm Ambrose, *Artistic Advisor*
Thom Davis
Edward DeSoto, *Artist in Residence, Fall 1979-Spring 1980*
Ann Farquar Dooley
Robert Gilman, *Acting Chairman*
Doreen Kahaly
Sally Lee
Elsbeth Meuth
Witale Osins
Jane Osler
Carol Ann Pastore
Ramon de los Reyes
Lorraine Spada
Valerie Sutton
Mary Wolff

DRAMA AND MUSICAL THEATRE
John Aldridge
Bobbi Ausubel
Kenneth Baltin
Glenne Bruce
Bill Deveau
Beatrice Dobelle
Dr. Harlan Grant, *Chairman Emeritus*
Linda Krylo
Marilyn LeGendre
Robert Leibacher
Roy McArthur
Robert Owczarek, *Acting Chairman*
Ken Stanton
Annie Thompson
Patricia Trapp

The Boston Conservatory of Music was founded February 11, 1867 by the eminent musician, Julius Eichberg, under whose leadership the Conservatory gained a standing among leading music schools, attracting students from all parts of the country.

Following his death (1893) the Conservatory came under the direction of Herman P. Chelius, well known organist and composer. The school was first incorporated under the laws of Massachusetts in 1896. Reorganization of the Conservatory was effected in 1905 and 1914.

In 1920, Agiae Jacchia, an honor graduate of the Conservatory of Pessaro, was appointed director. For ten years conductor of the Boston "Pops" (1917-1926), his knowledge and wide experience proved of inestimable value in establishing the prestige of the Conservatory. He continued as director until his death in 1932 and was succeeded for a short time by his widow, Mme. Ferrabini Jacchia.

In 1933 the Conservatory came under the leadership of Albert Alphin, a former pupil and teacher at the school. He was responsible for reorganizing the school as a nonprofit institution acquiring its present complex of buildings on the Fenway and the construction of its theatre in 1949. Innovations under his guidance included the formulation of the Music Education Department (1933) and the establishment of a theater department offering programs in Drama and Dance leading to the baccalaureate degree. This combination was unique in making the school one of the first Conservatories in the country to offer professional training in the three performing arts, Music, Drama, and Dance.

In 1967, the Centennial year, George A. Brambilla was elected fifth President of the Conservatory, having served as Dean since 1963. It was during his tenure that further recognition was granted to the Conservatory by national and regional accrediting agencies. The expansion of facilities allowed for dramatic growth of student body and faculty, enhancing their influence in the educational community.

In 1979, Dale A. DuVall, formerly Vice President, was appointed President, thereby entrusting to him the legacy of the Boston Conservatory as well as its future growth.

It is the purpose of the Boston Conservatory of Music to provide professional training in the three allied arts — Music, Drama, and Dance — reinforced by a sound general education that will make graduates more resourceful as teachers and performers and more responsible as citizens. The numerous graduates now successfully active as performers or teachers speak for the realization of this purpose. To its continued realization, the faculty and administration are wholeheartedly devoted.

The Boston Conservatory of Music is committed to the belief that performance is fundamental to any career in the arts and it is with this belief that the Conservatory seeks to develop performance skills in all students. The faculty of performing artists, composers, and scholars have an earnest committment to teaching and encouraging students to perform in all areas of their art. The Boston Conservatory of Music curricula are designed to give the students the required skills of their arts to the highest degree possible in technical matters as well as the comprehensive outlook.

THE LIBRARY

The Albert Alphin Music Library houses a specialized collection of books, scores and periodicals for music, drama and dance, as well as a representative collection of college-level books in the liberal arts. To meet the needs of the faculty and students, the library has increased its holdings at the rate of over 3,000 books, scores and recordings each year.

The library's music collection includes both miniature study scores and non-circulating GESAMTAUSGABEN of major composers, and a broad representation of minor and contemporary composers. In addition, there are scores for orchestra which include operas and ballets; chamber ensembles; concert band; stage band; choral works; solo instrumental and vocal works. There is also an extensive collection of librettі and piano-vocal scores of operas and musical theater.

A noteworthy collection is the Jan Veen-Katrine Amory Hooper Memorial Collection containing many rare and foreign books on dance and art. Within this dance section is a special collection on the subject of dance notation. Represented here is the chronological development of the Sutton Movement Shorthand. Created by faculty member Valerie Sutton, it is an innovative system of movement notation for the dance, with a broad range of applicability in other areas such as working with the deaf.

The library also houses phonograph and audio-tape recordings of the classical and contemporary music repertoire from its earliest history to the present, and of the spoken word in drama and poetry. A special collection is the audio-tape library of all major Boston Conservatory of Music performances from 1966 to the present, as well as selected lecture-recitals and video tapings. The Music Education Laboratory contains an annex of books, music and non-print materials concerned with music instruction at the elementary and high school levels. The library's audio-visual equipment includes modern listening facilities, slide projectors, portable phonographs, reel-to-reel and cassette tape machines, a microfilm reader and video tape set and deck.

The library resources are supplemented by the wealth of academic and special libraries to be found in the greater Boston area. Visitor passes may be obtained and materials borrowed through the Inter-Library Loan System which also gives access to libraries across the nation. Situated in the heart of Boston, the library further supplements its resources with the historic collections of the famous Boston Public Library, easily available due to proximity.

Recent benefactors who have contributed to the library's growth are Dr. John E. Knight, Chairman of the Board of Trustees, the late Katrine Amory Hooper, the late Jan Veen, and the families of the late Francis Findlay, Alfred Mirovitch, Lee Hraba and Sybil Nute Garniss.

During the academic year, library hours are:

Monday thru Thursday.....8 A.M.-10 P.M.
Friday.....8 A.M.-5 P.M.
Saturday.....10 A.M.-3 P.M.
Closed Sundays and during all school holidays.

Summer hours are:

Monday thru Friday.....9 A.M.-5 P.M.
Closed Saturdays and Sundays.

A handbook explaining procedures is available in the library. Materials circulate to Boston Conservatory of Music students, faculty, staff and alumni. Outside students may borrow only through inter-library loan. Guests are requested to make an appointment prior to visiting the library.

RESIDENCE

The Conservatory maintains residence halls near its classroom buildings, facing The Fenway. Each of these houses is supervised by its own director, and is notable for its home-like atmosphere and friendly cooperation. Meals are served in the Conservatory dining room where two meals are provided daily. A la carte lunches are available week days at nominal rates.

Room and board reservation should be made as soon as the student is notified of acceptance for admission. This reservation is secured by an advanced deposit of $100, which is applicable to the student's account, and not refundable. Upperclass students returning to the Conservatory may make dormitory reservations by submitting a nonrefundable deposit of $100 before March 15. In all cases, this reservation is held as binding for the school year, and may not be broken except for an emergency which, in the judgment of the Administration, necessitates a student's withdrawal from the school.

PUBLIC PERFORMANCES

Throughout the year, the Conservatory maintains a full schedule of public recitals, concerts, and ensemble programs. In addition the Drama and Dance Departments present a variety of major productions and workshop performances. Faculty and guest artists appear frequently throughout the year. Regular attendance at these concerts and participation by qualified students is considered a vital part of the education at the Conservatory.

UNDERGRADUATE ADMISSION

Application for admission must be made on official Conservatory forms and submitted no later than April 15 prior to the Fall intended entrance date. All applicants are considered without regard to race, creed, color, sex, or national origin.

For admission to a Degree Program, the applicant must be graduated from an accredited secondary school. College preparatory study should total a minimum of sixteen entrance units, distributed as follows:

English (4 years study) ..... 4 units

Foreign Languages
Mathematics ..... 8 units
Social Studies
Science

Electives ..... 4 units

In addition, applicants to a Degree Program must submit to the Admissions Office the scores of at least one national college entrance examination. The examinations are administered at secondary schools, or by direct arrangement with:

The College Entrance Examination Board
Eastern Office: Box 592, Princeton, New Jersey 08540
Western Office: Box 1025, Berkeley, California 94701
The American College Testing Program
PO Box 168
Iowa City, Iowa

Transfer students must also submit transcripts from post secondary schools attended *and a catalogue,* together with a statement of release in good standing on a form available from the Conservatory. The maximum number of total credits which may be

transferred from another institution is seventy-five. Those credits to be transferred will be done so at the discretion of the Dean.

Transfer credit from accredited collegiate institutions in Applied Music, Music Theory, Applied Drama, or Applied Dance is determined by examination on entrance to the Conservatory. Transfer standing and length of residency will be determined by the Board of Admissions or the Graduate Division. This determination will normally be made during the first semester of residency.

The Conservatory participates in the program of Advanced Placement Examinations of the College Testing Service. Students who demonstrate satisfactory achievement through this testing program will be awarded academic credit and advanced standing.

Foreign students must submit results of the Test of English as a Foreign Language. Additional information may be obtained from the United States Embassies and Legations.

For admission to the Diploma Program, a high school diploma or its equivalent is required.

ENTRANCE REQUIREMENTS MUSIC

For acceptance to a music major course, an applicant must demonstrate, by audition, his ability to pursue Conservatory level work. Proficiency levels for acceptance are as follows:

PIANO MAJOR. All applicants in piano (applied and concentrate) are required to take a piano audition. Pieces for the Audition must be memorized and the literature should include a Bach Invention, Prelude and Fugue, or an equivalent Baroque composition; a movement from a Sonata by Mozart, Haydn, or Beethoven; one larger composition from either the Romantic or Contemporary period. Proficiency in scales and arpeggios is presumed. A sight reading test is also given at the time of the audition.

ORGAN MAJOR: An applicant should be able to meet the requirements for entering Freshmen in Piano and demonstrate a comparable advancement in technique and repertoire on the organ.

VOICE MAJOR. An applicant should prepare four art songs for the audition — one in English, one in Italian, and the other two in German or French (an aria may be included). The applicant should also be able to sing with true intonation and developed tone quality. The ability to play piano is highly desirable.

STRING AND GUITAR MAJOR. An applicant should have acquired a reliable technical foundation through the study and performance of etudes, scales, and appropriate repertoire.

HARP MAJOR. An applicant should have acquired a reliable technical foundation and have performing proficiency in appropriate repertoire.

WIND MAJOR. An applicant should have acquired a reliable technical foundation through the study of etudes, scales, and repertoire appropriate to his/her instrument.

PERCUSSION MAJOR. An applicant should have acquired a reliable technical foundation for the playing of snare drum, emphasized in stick control through such materials as the George Stone Book, and Goldenberg, Cirone and Firth. In mallet responsibilities, basic music fundamentals are required in addition to sight-reading skills expressed by etudes. The following composers could represent additional repertoire: Bach, Handel, Corelli, Creston, and Basta; in timpani, fundamen-

tal mallet control through the beginning two drum studies, Saul Goodman Timpani Manual; tuning through solfeggio patterns.

MUSIC EDUCATION MAJOR.

COMPOSITION MAJOR. Applicants to these programs must demonstrate proficiency on at least one instrument or voice. Ability to play the piano is highly desirable. In addition, the prospective composition student must evidence creative ability.

ENTRANCE REQUIREMENTS DRAMA

Participation in an acting class, as well as the presentation of prepared monologues and/or songs, is required of all applicants to the Department of Drama. Applicants should allow at least three hours for the audition session, which will commence with warm-ups, exercises, and improvisations. Dress should be informal to allow freedom of movement.

All applicants must then present two contrasting monologues: one from contemporary drama, and one from the classic repertoire (pre-1800). Each selection should be at least two — but not more than three minutes in length. Monologues must be memorized and prepared thoroughly. Several speeches by one character may be blended — omitting other characters — to make a scene of sufficient length, or both parts of a two-character scene may be integrated. Audition materials should be selected to present the applicant's range and abilities.

Music Theatre applicants must, in addition to the above, be prepared to sing the following: (a) a light, rhythmic song such as "I Got a Lot of Living to Do" from *Bye Bye Birdie;* and (b) a ballad of sustained tone quality such as "If I Loved You" from *Carousel.* Applicants must bring their own sheet music; an accompanist will be provided.

ENTRANCE REQUIREMENTS DANCE

Dance applicants must participate in two audition classes, one ballet and one modern. These auditions are to be announced. Applicants should bring to these auditions a recorded tape (7½ i.p.s. — mono) of two minutes duration, and be prepared to perform a two-minute individual dance solo in ballet or modern. This solo may be the student's own choreography or one prepared by a teacher. On acceptance to the program, the student has one year of probation. Continuation in the program is based on talent, intelligent cooperation and endurance.

EXAMINATIONS

SEMESTER EXAMINATIONS. All Students following the degree or diploma programs are required to take examinations in their courses at the end of each semester as scheduled.

APPLIED MUSIC EXAMINATIONS. All students seeking credit in applied music must perform at Concert Hour and before a faculty jury at the end of each semester. Students with an unsatisfactory attendance record (fewer than 13 lessons per semester) will not be admitted to this audition, and will be graded "failure".

CONCERT HOUR. Weekly concerts give the student an opportunity to perform before the faculty and fellow students. Individual critiques guide the student in developing professional confidence. Minimum requirements are as follows:

	Applied	Music Education and Composition
Freshman year	1 2nd semester	1 2nd semester
Sophomore year	1 per semester	1 per semester
Junior year	2 per semester	1 per semester
Senior year	2 per semester	1 per semester
Graduate Students (full-time)	2 per semester	2 per semester

PROMOTIONAL AUDITIONS. At the conclusion of the third semester of applied music or dance study, each student will be evaluated by the faculty for promotion. The faculty will vote to advance or detain the student as well as issue a jury grade.

GRADING SYSTEM

Letter Grade	*Numerical Equivalent*	*Grade Quotient*
A	95-100	4.000
A-	90-94	3.700
B+	87-89	3.300
B	83-86	3.000
B-	80-82	2.700
C+	77-79	2.300
C	73-76	2.000
C-	70-72	1.700
D	65-69	1.000
E	Below 65	0.000
I	Incomplete	None
W	Withdrawal	None
NC	No Credit	None

DEAN'S LIST. Students carrying 12 or more credit hours in any semester (diploma candidate, 10 credit hours) will be elected to the Dean's list if achieving a grade point average of 3.300, or will be placed on the Dean's list with Honors if achieving a grade point average of 3.600 (no grade below C-).

The grade Incomplete may be issued to permit the student additional time to complete course requirements or to take missed final examinations, only when the cause of the delay has been authenticated illness or other emergency. An Incomplete issued at the end of the Fall semester must be completed before the end of the fifth week of the following Spring Semester. An Incomplete issued at the end of the Spring Semester must be completed before the end of the Summer Session. An Incomplete issued at the end of the Summer Session must be completed before the start of the Fall Semester. Failure to comply with this schedule will cause the Incomplete to be recorded as an "E".

Students may withdraw from individual courses after permission has been granted by the Dean. A grade of "W" will be recorded for the course, which will not be figured into the semester grade point average. No student shall be allowed to withdraw from any course after the thirteenth week of classes is completed.

ACADEMIC PROBATION. Students carrying a grade point average of 1.700 or below will be placed on academic probation for the semester. Significant improvement must be shown in following semesters, or dismissal will result at the Dean's discretion.

SUMMER SESSION

Undergraduate and graduate courses in applied music, music history, theory, composition and music education are offered during the Summer Session. Summer Session programs in Drama and Dance are also available. Academic credit for Summer Session

may be earned (1) if the student has previously matriculated at the Conservatory, (2) by transfer student acceptance for enrollment, or (3) by a guest student from another collegiate institution with written authorization from an appropriate official of the institution.

EXTENSION PROGRAM

Private instruction in instruments, voice, composition, conducting and theory is available to those who may wish to pursue such studies during the day or early evening hours. Teachers must have 24 hours prior notice if student is unable to meet a lesson or class. Extension dance classes are also available. Academic credit is not available for extension studies.

GRADUATION REQUIREMENTS

APPLIED MUSIC MAJORS must have studied a comprehensive repertoire of literature in their chosen field and must give solo recitals in the junior and senior years. Outstanding soloists may audition for performances with the orchestra or other instrumental combinations.

MUSIC EDUCATION MAJORS must have studied representative literature in their applied concentrate and must give a public recital in their senior year. This recital must be performed from memory by voice and piano concentrates.

Other instrumental concentrates must perform at least one major work or equivalent from memory.

COMPOSITION MAJORS must give evidence by examination that they have acquired proficiency in their applied concentrate and must present for approval a folio of original compositions (neatly written in ink) as follows:

1. not less than five works in smaller forms — piano pieces, songs and/or solos for orchestral instruments;
2. a composition in fugal form for string quartet, woodwind or brass ensemble;
3. an example of sonata-form for piano or for ensemble combination;
4. a composition of symphonic proportions or a work for chorus and orchestra (minimum duration 10 minutes). Two copies of this final work must be appropriately bound and presented to the Conservatory Library two weeks before graduation.

In addition to prescribed course work composition majors are both encouraged and expected to do creative works on their own. Concerts of student compositions are required.

All candidates for the undergraduate degrees and diplomas must provide evidence of successful completion of the prescribed curriculum. A student receiving grades below C- in more than twelve credit hours *will not be permitted to graduate.*

THE GRADUATE DIVISION

THE BOSTON CONSERVATORY OF MUSIC offers courses leading to the Master of Music degree in the fields of Applied Music (instrumental and vocal), Composition and Music Education. The Graduate Division Program is open to those who hold the Bachelor of Music degree or other equivalent baccalaureate degree with a major in music from a school of recognized standing. Records of undergraduate studies pre-

sented for entrance must represent work equivalent in quality and content to that prescribed for similar degrees at the Boston Conservatory.

REQUIREMENTS: The minimum requirement for the master's degree is the completion of thirty-two semester hours, twenty-six of which must be earned in residence. A grade of B or better must be obtained in all subjects in the course. No applicant may assume that he may fulfill the requirements in one academic year, since much depends upon the undergraduate preparation, possible deficiencies to be removed, and the ability of the individual student. Applied majors, or music education candidates electing the recital option, are required to be registered and studying in the respective applied area for a minimum of four semesters, or the equivalent. All undergraduate prerequisite studies in the major field must be made up without graduate credit. A change of major from the undergraduate level will usually involve the fulfillment of prerequisites. All graduate programs, including elective subjects and changes of program, must be approved, and all degree requirements must be completed within five years from the date of matriculation.

Each candidate for the degree with a major in APPLIED MUSIC will be required to present a full length public recital demonstrating high artistic accomplishment. The program for this recital must be previewed before a faculty jury for approval before the date of the public recital is available from the Coordinator of the Graduate Division. Credit for the final semester of applied study will be issued upon successful completion of the public recital.

A candidate for the degree with a major in COMPOSITION is required to prepare a thesis. The thesis will be one of the following:

(a) An original composition scored for full orchestra and requiring not less than fifteen minutes in performance. The composition may be for chorus, solo voice, or an instrument, with orchestral accompaniment.

(b) An original composition for chamber orchestra requiring not less than fifteen minutes in performance.

(c) An original orchestral composition scored for full orchestra requiring not less than ten minutes in performance, and a shorter work for chorus or an instrumental combination requiring not less than five minutes in performance.

Two bound scores of the above must be presented to the Conservatory Library prior to the date of graduation. A candiate in this curriculum is required to elect a minimum of twelve credit hours in Composition subjects at the graduate level, and four credit hours of applied music study.

A candidate for the degree with a major in MUSIC EDUCATION may choose one of the following:

(a) The preparation of a thesis concerning an approved topic of interest and importance in the field of Music Education. Preparation of the thesis will be under the guidance of a faculty advisor. A completed typewritten copy of the thesis must be submitted to the Conservatory Library prior to graduation. In this program the candidate must elect Introduction to Graduate Study, Music Education 129 and 130 (Thesis), a minimum of 12 credit hours of Music Education elective, and a minimum of 4 credit hours of applied music study.

(b) The performance of a full length public recital demonstrating high artistic accomplishment. The program for this recital must be previewed before a faculty jury for approval before the date of the public recital will be announced. Specific requirements for the graduate level recital are available from the Coordinator of the Graduate Division. In this program the candidate must elect a minimum of 12 credit hours of Music Education electives, and 12 credit hours of applied music study. Credit for the final semester of applied music will be issued upon successful completion of the public recital.

ADMISSION: An applicant to the Graduate Division must comply with the following:

(a) File an application, on a form provided by the Conservatory with the Coordinator of the Graduate Division at least two months prior to the time of intended matriculation.

(b) Submit transcript(s) of all work completed for the undergraduate degree, and catalogue(s) describing course content.

(c) Submit scores of the aptitude portion of the Graduate Record Examination. These examinations are administered throughout the year. Information may be obtained from:

Education Testing Service
Princeton, New Jersey 08540
or
1947 Center Street
Berkeley, California 94704

(d) Foreign students must submit results of the Test of English as a Foreign Language. Additional information may be obtained from United States Embassies and Legations.

All applicants will be interviewed and auditioned by Boston Conservatory faculty. Accepted Graduate students will be examined in the areas of theory, ear training, and music history. These exams will be given during the week before the beginning of each semester. Deficiencies, if any, will require prerequisite study, no credit. Prerequisites, if any, must be completed during the first two semesters of graduate study.

An oral comprehensive final examination will be administered by the Graduate Committee upon completion of course requirements. Full time graduate students are required to participate in rehearsals and performances of Conservatory Ensembles. Applied music majors must appear in scheduled public performances.

MASTER OF MUSIC DEGREE

WITH A MAJOR IN APPLIED MUSIC	
Voice or Instrument	12
Music History Electives	6
*Approved Electives	14/16
	32-34

WITH A MAJOR IN COMPOSITION	
Composition Electives	12
Applied Music	4
Music History Electives	6
*Approved Electives	10
	32

N.B. Students selected for Opera Workshop may earn 16 credits of electives, 4 credits per semester.

WITH A MAJOR IN MUSIC EDUCATION

OPTION A	
Introduction to Graduate Study	2
Thesis	6
Music Education Electives	12
Applied Music	4
Music History Electives	6
*Approved Electives	2
	32

OPTION B	
Music Education Electives	12
Applied Music	12
Music History Electives	6
*Approved Electives	2
	32

Graduate Electives

*Electives must be chosen in accordance with the needs of the individual candiate in his field of specialization and with the advice and consent of the Graduate Division Coordinator.

TUITION AND FEES

Advance Deposits

Undergraduate applicants are required to make an advance deposit of $50 upon notification of acceptance which will be applied to the first semester's charges. Students seeking dormitory accommodations at the Boston Conservatory of Music must submit an additional deposit of $100 (total $150).

Upperclass students must indicate their intention to re-enroll by placing a deposit of $50 before April 15, or, if seeking dormitory accommodations, must place a deposit of $150 before March 15.

These deposits are nonrefundable.

UNDERGRADUATE TUITION

	Per Semester
Full-time program leading to the degree Bachelor of Music	$1700
Full-time program leading to the degree Bachelor of Fine Arts	$1700
Diploma Programs: Applied Music, Drama-Music Theatre, Dance	$1600

GRADUATE DIVISION

Required courses taken in class	*per credit hour*	$140
Private Instruction	*½ hour weekly*	$400
	1 hour weekly	$800
Opera Workshop	*per credit hour*	$300

RESIDENCE FEES

Dormitory residence is reserved for the academic year. The fees are not refundable, nor are they subject to any deductions for vacations or other absences. Rates include room and two meals daily and Sunday (Breakfast and Dinner). Lunches are available on an "a la carte" basis at nominal rates. The dormitories and dining hall are closed during Christmas Vacation. The dining hall is closed during Thanksgiving recess, intersemester recess and Spring Vacation. (Also see Residence, p. 13)

First Semester: Residence Fee *(single occupancy)*	$1450
First Semester: Residence Fee *(multiple occupancy)*	$1350
Second Semester: Residence Fee	$ 850

MISCELLANEOUS FEES

Application & Examination Fee *(undergraduate/graduate)*	$ 45
Student Service Fee *(per semester)*	$ 50
Resident Breakage Deposit *(refundable)*	$ 60
Late Registration Fee	$ 25
Change of Program Fee	$ 15
Graduation Fee	$ 30
Transcripts *(first copy without charge)*	$ 3
Music Education Laboratory Fee	$ 25
Opera Workshop Fee *(undergraduate, per semester)*	$225

WITHDRAWALS AND REFUNDS

Students withdrawing from the Conservatory must submit their intent, in writing, to the Office of the Dean. In the event of withdrawal or dismissal, refunds of tuition will be made in accordance with the following schedule:

Within two weeks — 50%
Within three weeks — 40%
Within four weeks — 20%
After four weeks — NO REFUND

Summer Session refunds will be computed on a schedule equated with the above.

Residence charges are not refundable

Extension Division charges are not refundable

N.B. The Conservatory reserves the right to alter tuition and other fees at any time it may be deemed necessary.

DEFERRED PAYMENT

For students and parents desiring to pay education expenses in monthly installments, deferred payment programs are available through commercial educational loan agencies.

MEDICAL INSURANCE

A medical insurance plan is provided through BLUE CROSS-BLUE SHIELD at a nominal annual fee. Students not covered by any other form of medical insurance are advised to enroll in this plan. Its benefits greatly assist in the event of serious illness or other emergency.

The Boston Conservatory is affiliated with The College Mental Health Center of Boston. Students requiring counseling are encouraged to utilize this resource.

TEXTBOOKS

The Conservatory maintains a small bookstore for the convenience of students in the purchase of textbooks and supplies. The cost of textbooks and supplies is estimated at between $100 and $250 per year.

FINANCIAL AID

The Conservatory participates in several aid programs, i.e. the Basic Educational Opportunity Grant (BEOG), Supplemental Educational Opportunity Grant (SEOG), College Work Study (CWS), and cooperates in the funding programs of the Social Security Administration, Veterans' Administration, and the various state higher education loan plans.

In addition, a limited number of performance-based scholarships are awarded to students demonstrating the highest artistic skills and who demonstrate financial need.

Other specific scholarship funds are:

The Albert Alphin Memorial Fund
The John Louis Anwyll Memorial Scholarship Fund
The Alumni Association Scholarship Fund
American Theatre Organ
The Francis Findlay Memorial Fund
The Jeanette Miller Gottlieb Scholarship Fund
The Bertha T. Otis Scholarship Fund
The Blanche B. Parker Scholarship Fund
The Attilio Poto Scholarship Fund
The Joan Katherine Rossi Memorial Scholarship Fund
The Sevcik Scholarship Fund
The Jan Veen Educational Trust Fund

Applications for Conservatory financial aid may be obtained by writing the Financial Aid Office. Application deadline for RETURNING STUDENTS is March 15. Application deadline for NEW STUDENTS is April 15.

SPECIAL AWARDS

The following prizes are awarded annually to the two full-time students (12 or more hours) who have maintained the highest averages for the school year; for highest honors, the ARTHUR B. WHITNEY PRIZE; for second highest honors, the ALUMNI ASSOCIATION PRIZE.

The Gamma Psi Chapter of PI KAPPA LAMBDA HONOR SOCIETY was installed at the Boston Conservatory of Music on March 2, 1975. The faculty members of PI KAPPA LAMBDA annually elect into membership the junior, senior, and graduate music majors demonstrating the highest artistic and academic achievement.

REGULATIONS

ATTENDANCE. Regular attendance is essential to the successful completion of all Conservatory courses. Absence due to illness or other emergency may be excused if supported by a statement from a physician or other medical authority or if approved by the Dean. Unexcused absences may not exceed the hour equivalent of the number of credit hours earned in the semester, i.e., in a three credit course, three hours of unexcused absence will be permitted. Excessive absence may result in the dismissal from the course with a failing grade. Course or class changes are not permitted after the second week of the semester.

Any member of a musical organization, dance, acting, and musical theatre course, or ensemble organization who fails to participate in a public performance will forfeit credit for the course.

Attendance at Commencement is compulsory for all graduating students. A penalty of $25 (in addition to the graduation fee) will be assessed any student who is absent, and the student must present himself at the Conservatory in person before his degree (diploma) will be released.

Private lessons missed due to unavoidable absence will be made up providing 24 hours notice has been given to the Conservatory office. Lessons are forfeited unless proper notice is given. All lessons that are made up must be completed during the current semester.

PLACEMENT & MAKE-UP EXAMINATIONS. All scheduled examinations must be taken in order to receive credit for a course. Placement Examinations for credit — a charge of $25 will be assessed. A charge of $10 will be assessed for each make-up examination resulting from an excused absence. Unexcused absence from a final examination will cause the grade to be recorded as a failure.

CHANGE OF PROGRAM. Changes of program may only be made with the approval of the Dean. A student wishing to change his major or curriculum may petition the Dean, but the Administration reserves the right to deny any such petition. Any deficiencies or prerequisites which result from a change of program may lengthen the program of studies.

AUDITING. Matriculated students wishing to audit courses must receive approval from the Dean. Students auditing courses may attend and participate in classes, but are not responsible for assignments or examinations and will receive neither grades nor credit. Full tuition is charged for courses audited.

CREDIT LOAD. A student is considered to be full-time at the undergraduate level if carrying 12 credit hours per semester (diploma curriculum, 10 credit hours). Graduate

students are considered to be full-time if carrying 8 credit hours per semester. The allowable credit load in any semester is determined by the student's individual curricular requirements. Students wishing to elect additional courses must have the approval of the Dean and will be charged additional tuition on a per course or credit hour basis. The credit load may not exceed 18 credit hours per semester.

REGISTRATION. Students are held responsible for all phases of the registration and pre-registration process. A Late Registration Fee of $25.00 will be charged for late registration.

FINANCIAL OBLIGATIONS. All tuition and fees are payable in accordance with the following schedule:

First Semester Charges	due August 15
Second Semester Charges	due January 1
Summer Session Charges	due at registration

Students failing to comply with this schedule will be excluded from classes.

BIOGRAPHIES OF FACULTY

JOHN ADAMS *(Composition, Harmony, Ear Training),* B.M., M.M., Boston Conservatory of Music. Studied composition with Avram David; Piano with Margaret Chaloff and Alfred Lee; 1971 BMI Award recipient for composition, *Genesis, a cantata.* Composition fellow at the Berkshire Music Center, Summer 1974.

RUTH SANDHOLM AMBROSE, Artistic Advisor, Dance Department *(Repertoire, Ballet, Pedagogy, Dance History, Composition),* Studied under Lilian Cushing, Adolph Bolm, Agnes De Mille, Cia Toscanini, and others; member of Adolph Bolm Ballet Company; actress with Max Reinhart Touring Company and radio, theatres in California, Colorado, New York; assistant and soloist with Lilian Cushing Ballet Company; assistant to Dr. Herbert Graf of the Metropolitan Opera Company at Central City, Colorado and CBS Television Opera; Guest teacher-choreographer for San Francisco Bay Area Ballet Company; guest teacher at Ballet School of Municipal Theatre, Rio De Janeiro, Brazil; continuing study in Ballet and Modern Dance in England, France, Germany, and Russia; Artistic Director of the Boston Conservatory Dance Theatre.

NEIL ANDERSON *(Guitar, Guitar Ensemble, Pedagogy, Repertoire),* B.M., Hartt College of Music. Private study with Aaron Shearer, Ray Chester, Richard Provost, Eli Kassner, Oswald Rantucci and Manuel Barrueco. Master classes with: Carlos Barbosa-Lima, Gilbert Biberian, and Duo Team Ako Ito and Henri Dorigny. Former faculty, Julius Hartt School of Music, Rivier College and Chautauqua Summer Music School. Currently Instructor of Lute and Guitar at the University of Lowell.

KENNETH S. BALTIN *(Acting, Directing),* B.A., Rutgers University; M.F.A., Brandeis University. Former faculty: State University of New York at Fredonia; H.B. Studio, New York City. Extensive professional acting and directing experience in New York City and throughout Northeast. Member: American Theatre Association.

EMANUEL BOROK *(Violin, String Chamber Music),* studied at Darzinja Music School, Riga, U.S.S.R. and Gnessins Music School and Gnessins Institute in Moscow with Michael Farlitzky. Former member Moscow Chamber Orchestra, Orchestra of the Bolshoi Theatre, concertmaster of Moscow Philharmonic, Moscow Philharmonic String Quartet, concertmaster of Israel Chamber Orchestra. Currently assistant concertmaster of Boston Symphony Orchestra.

JAMES DAVID BROCK *(Vocal Coach),* B.A., Cum laude, Abilene Christian University; M.M., New England Conservatory of Music; Accompaniment with Gait Sirguey; Piano with John Simms and Ron Rathbun; Voice with Elizabeth Phinney and Rollie Blondeau; Soloist with Abilene Philharmonic; Assistant Coach, New England Conservatory Opera Department; Vocal Coach, Seagle Colony; Member, Pi Kappa Lambda.

GLENNE BRUCE *(Acting, Speech),* B.F.A., Boston Conservatory of Music, graduate studies in speech at Emerson College. Has taught and directed at Wheelock College, Hecht Neighborhood House, Peabody Playhouse, Chelsea Y.M.H.A., Winchester Little Theatre, Lynn Magic Lantern and with other groups in Framingham, Lynnfield, and Newton. Has acted and directed at the Weston Playhouse (Vermont), Pinehurst (North Carolina), and Tufts University.

J. SCOTT BRUMIT *(Opera Production),* B.A., Occidental College, M.M., New England Conservatory, further study at Boston Conservatory. Studied voice with Dr. Howard Swan, Margaret Hoswell and Gregor Shelkan. Extensive operatic experience in the New England area, including Artists Internationale and Wolf Trap Center for the Performing Arts.

JULIE BUDELIS *(English, Philosophy of Education),* B.S., Central Connecticut State College; Ed. M., Boston University; further graduate studies at University of Chicago, Harvard University and Putney Graduate School. Formerly on faculty of Boston University and Lesley College; Director of Head Start in Groton, Connecticut and teacher in New York City Public Schools and Kingsley School, Boston.

FRANK CHARNLEY *(Oboe),* B.M. and M.M. New England Conservatory of Music. Extensive free-lance appearances in Greater Boston area, including Boston Symphony, Boston Pops, Boston Opera Company, Boston Ballet Company.

H. WILFRED CHURCHILL *(Piano, Accompanying),* B.M., Boston Conservatory of Music. Piano with Hans Ebell, Heinrich Gebhard and others; concert and recital appearances in the United States and Canada; member of the faculty since 1934.

WALTER S. CONGRAM *(Trumpet),* Advanced Study at the New England Conservatory of Music and with Fred Berman. Staff lead trumpet, National Broadcasting Corporation. Former Principal Trumpet, Fitchburg-Leominster Civic Symphony and Monadnock Music Association. Conductor and lead trumpet of StardOster Orchestra.

NOTBURGA HEINZEL-CONNOLLY *(German),* graduate of the Bundeslehrerbildungsanstalt, Graz, Austria. Former instructor in English, German, and general curriculum in Hauptschulen of the province of Styria, Austria.

WESLEY COPPLESTONE *(Voice, Vocal Literature),* A.B., Boston University graduate studies, Boston University Graduate School. Soloist, Boston and Philadelphia Orchestras, Handel & Haydn Society, Worcester Oratorio Society, Worcester Festival, Cecilia Society, and many other organizations; NBC Radio programs and numerous recital engagements throughout the East Coast; head of voice department of the University of New Hampshire, 1941-45.

BRUCE COPPOCK *(Violoncello, Coordinator String Chamber Music),* B.M. with honors, M.M. New England Conservatory of Music. Performed with Handel and Haydn Society, Boston Civic Symphony, Boston Musica Viva, Boston Pops; recorded for Nonesuch, Delos, and Angel Records. Currently faculty member Longy School of Music, Brown University.

DELORES FOX CORLEY *(Music Education),* studied at Indiana and Butler Universities; Mus. B., Boston University; Graduate study, Boston University; voice study with Gertrude Tingley and Ludwig Bergman; former faculty with South End Music Center, Boston University Arts Center, New Mexico State University and Brookline Public Schools; numerous performances as Soprano soloist throughout the country.

ANITA CUMMINS *(French),* B.S., Boston University, M.A., Columbia University. Further study in France at the Universities of Paris and Grenoble; teaching experience includes Wayne State University and the University of Detroit.

THOM DAVIS *(Tap),* Studied with Val Reno, Phyllis Stone, Kenyon Martin. Summer Stock dance and choreographic experience in Connecticut, including the Skating Club, Hartford. Taught at Dancers' Studio, Norwell, Mass., and the National Mime Theater, Boston. Currently dancer with Mandala Folk Dance Ensemble.

BEATRICE DOBELLE *(Voice),* Voice Scholarships at Curtis Institute of Music, Hartt College, Manhattan School of Music and the Vienna Academy of Music. Leading soprano with the National Opera Company of Israel, starring in "Aida", "Carmen", and "Pagliacci". T.V. appearances include "The Johnny Carson Show", "Bell Telephone Hour", and the NBC Opera Production of "Carmen". Appeared with the Hartford Symphony, Philadelphia Symphony, Town Hall of New York City, Hartford Opera Guild and the Tanglewood Opera and Concerts.

ANN FARQUAR DOOLEY *(Ballet, Composition, Labananalysis),* B.S. Hons., University of Leicester, England. Full advanced Ballet Diploma of the British Ballet Organization. Post-graduate studies at The Royal Academy of Dancing-Ballet in Education and Major Syllabus, The Sigurd Leeder School of Modern Dance, The Laban Art of Movement Studio and the University of Iowa. Former faculty at University of Iowa, American Youth Association, Ludwigsburg, Germany, University of London, Goldsmiths College and Ifield School, England.

TRUDI R. FEINSTEIN *(Psychology),* B.A., Boston University, M.A., Rider College, candidate for the Ed.D., Boston University. Counseling internship, Trenton Junior High School and Jewish Family Service. Adjunct Professor, Trenton State College. Member, American Personnel and Guidance Association.

PAUL FRIED *(Flute),* B.M., Juilliard School of Music. Studied with Milton Fried, Eugene Foster and Julius Baker. Member Musica Eterna Orchestra, Royal Ballet Orchestra, and Lincoln Center Woodwind Quintet, and member of Boston Ballet Orchestra. Member of Boston Symphony Orchestra since 1970.

ROBERT C. GILMAN, Acting Chairman, Dance Department *(Theatre Arts, Jazz, Pedagogy, Percussion),* B.F.A., Boston Conservatory of Music. Choreographer-in-

Residence and performer with the Jan Veen Dance Theatre; treasurer and trustee of the Boston Dance Theatre of the Boston Conservatory; choreographer for Civic Symphony Orchestra, Children's Art works; extensive choreography and directing for Star Equity Musical Theatre Stock Companies; senior member of Actor's Equity and Society of Stage Directors and Choreographers.

RICHARD GIVEN *(Trumpet),* Studied at the Eastman School of Music; Graduate, New England Conservatory of Music; studied with Roger Voisin and Sidney Mear; former principal trumpet, Atlantic Symphony Orchestra and Canadian Broadcasting Corporation, Halifax, Nova Scotia; Instructor of trumpet, Wellesley Schools, 1969-77; professional work in Boston includes Boston Pops, Boston Ballet, Schubert Theater and Chateau de Ville Theaters; member, Cantabrigia Brass Quintet and the Eliot Chamber Trio.

JACQUELINE GOURDIN *(Piano),* B.M., Boston Conservatory of Music. Fulbright Fellow for study in Paris with Jules Gentils; Master classes with Alfred Cortot; performances in the United States and Europe.

WILLIAM GRASS *(Flute),* B.M., DePauw University, M.M., New England Conservatory of Music. Flute with A. Tipton, J. Pappoutsakis, G. Laurent; formerly with Portland Symphony, Springfield, Symphony, Rhode Island Philharmonic, Boston Pops, Zimbler Sinfonietta, and numerous opera and ballet orchestras; solo and chamber music performances; member of the Pro Arte Woodwind Quintet; former faculty, Smith College, Milton Academy, Dana Hall, Pine Manor, and the New England Conservatory of Music.

CHANDLER GREGG *(Piano),* A.B., Harvard College, A.M., Harvard University. Studied with Walter Piston, Archibald Davidson, Randall Thompson, G. Wallace Woodworth, Albion Metcalf, and Denise Lassimonne in England; teaching experience includes private teaching of piano at Brooks School, North Andover and Connecticut College; former conductor of the Community Chorus of Newton, Newton-Wellesley Hospital School of Nursing, and the Wellesley Choral Society. Currently director of Music at the Unitarian Society of Wellesley Hills and Editor of the Matthay News.

DR. GARY L. HEDRICK *(Music Education),* B.M., M.M., Ph.D. in Music Education, Florida State University; graduate fellowship in Music Education Department. Teaching experience includes teaching instrumental music in the Florida and Massachusetts public schools, former faculty member Boston University. Currently director of Music and Bands, Hingham High School.

MAX HOBART *(Orchestra),* studied at the University of Southern California (violin and conducting). Member Boston Symphony, Boston Pops, Boston Symphony Chamber Players; conductor, Boston Civic Symphony, North Shore Philharmonic. Former faculty member at Berkshire Music Centre/Tanglewood, Boston University. Currently faculty member New England Conservatory of Music.

GRACE HUNTER *(Voice),* B.M., Boston Conservatory, with silver medal for highest honors, M.M., Boston University. Fulbright Fellow for study in Italy, 1950-51; numerous recitals and solo appearances with various organizations, including the Handel & Haydn Society and the Harvard-Radcliffe Choral Society.

PHILLIP KAPLAN *(Flute),* Studied at the New England Conservatory of Music and Juilliard School of Music. Soloist with the Boston Pops and the New York Philharmonic Chamber Orchestra. Former music director of Musica Antiqua. Recorded complete works of Couperin, Rameau, Vivaldi, Bach, Handel, and Loeillet. Faculty member, Boston University. Consultant to the Wm. S. Haynes Flute Co., Former member of the Boston Symphony Orchestra.

ALFRED E. LEE *(Piano, Ear Training),* B.M., with highest honors, New England Conservatory of Music, M.M., Yale University School of Music. Piano with Lucille Monaghan and Ellsworth Grumman, ensemble with Joseph Fuchs; harpsichord with Ralph Kirkpatrick; further study in Munich with Paul Sander; solfege with Gaston Dufresne; extensive solo ensemble performances in the United States and Europe; currently in the Medallion Concert Series; member of Pi Kappa Lambda, National Honorary Music Society.

LILLIAN B. LEE *(Voice, Ear Training, Vocal Literature),* B.M., with honors, New England Conservatory of Music, M.M., Boston Conservatory of Music. Studied voice with Maria Sundelius and opera with Boris Goldovsky; post-graduate voice coaching with Olga Averino; professional appearances include Actors Theater Summer Playhouse; New England Opera Theater, Boston Opera Guild and Boston Lyric Theater; Kukachun opera and musical productions: Actors Workshop Repertory Company; extensive concert duo tours with her brother, Alfred Lee, pianist; member of Pi Kappa Lambda, National Honorary Music Society.

SALLY LEE *(Modern, Composition, Pedagogy, Repertoire),* B.F.A., Boston Conservatory of Music. Soloist with Donald McKayle Dance Company. On Broadway, many musicals including "Half a Sixpence", and "La Plume de ma Tante". Movie — "Music Man" for Warner Bros., U.S.A., Australia, England, and Brazil. Choreographed for Interborough Ballet in a special performance with the Hartford Symphony Orchestra. Guest choreographer: Brown University, University of Rhode Island, and Rhode Island College. Worked for Michael Kidd, Ronnie Field, Herbert Ross, Onna White, Sidnet Lumet and Gene Saks.

MARILYN LEGENDRE *(Modern Drama, Dramatic Literature),* B.A., Merrimack College; M.A., Colgate University; Ph.D. candidate, Tufts University. Former faculty: Newbury College, Tufts University.

LUIS LEGUIA *(Cello, Violin),* studied at the Juilliard School of Music. Private study in violincello with Arthur Van den Bogaerde, Kurt Reher, Andre Navarra, and Pablo Casals; coaching with Gabro Reijto, Gabro Casado, and Leonard Rose; former member of Houston Symphony, the National Symphony and the Metropolitan Opera Orchestra; highly acclaimed recital tours in South America and Europe; currently with the Boston Symphony.

THOMAS LEONARD *(Music Education),* B.M. Ed., Keene State College; M. Ed. in Curriculum Design, Boston University, Certificate, Boston School of Electronic Music; Coordinator of Art and Music, Warren Junior High School, Newton, Mass.; Director of Marching Band, Newton High School; Clinician and Adjudicator in percussion, M.M.E.A.; Guest Conductor, N.E. Music Camp.

THEODORE K. LEUTZ *(Violin),* Diploma, Longy School of Music, B.M., M.M., Boston Conservatory of Music. Violin studies with Julius Theodorowicz, Emanuel Ondricek and Rouben Gregorian. Former member of Indianapolis Symphony and other orchestras. Former Musical Director at Boston Opera House. Performs with Boston Pops, Esplanade, Boston Ballet and Metropolitan Opera Orchestras. Is currently Musical Director at the Boston Schubert Theatre, and String Supervisor in the Melrose Public Schools.

ROBERT LEIBACHER *(Speech, Acting, Directing),* B.A., Pennsylvania State University; B.A., Northwestern University; graduate studies, Tufts University. Former faculty: Emerson College. Professional acting and directing experience in numerous off-Broadway productions; author of several plays produced on the summer theatre circuit; former Artistic Dirdctor of the Orleans Arena Theatre.

HARRIET LUNDBERG *(Piano),* B.M.E., Indiana University, M.M., Boston Conservatory of Music. Piano with Bronja Foster, Daniel Fletcher, Vincenzo Vitale, and Maria Bono; theory and composition with Hugo Norden.

CAROLINE B. MASON *(English),* B.A., Denison University; Graduate study at University College, Dublin, Ireland, M.A., Case Western Reserve University; former faculty Laurel School for Girls, New York State University College at Oneonta.

BRIAN MASUDA *(Opera Production),* B.M. with distinction, University of Hawaii, M.M., Manhattan School of Music. Private study with Arthur Balsam, Donald Nold, Beatrice Freitas. Member, Phi Kappa Phi Honor Society. Musical Coach, Des Moines Metro Summer Festival of Opera.

ROY A. McARTHUR *(Music Theatre),* B.M. and graduate studies, New England Conservatory of Music. Professional experience includes accompanying for nationally known entertainers, producing and directing musicals, revues, and industrial shows.

BARBARA H. McCLOSKY *(Voice),* B.A., Vassar College, post-graduate study in New York and at the Mozarteum. Clinical voice-therapist at the Massachusetts Eye and

Ear Infirmary. Numerous recital and oratorio performances as well as appearances on Broadway and in Summer Stock. Former faculty of Boston University Arts Center, Bradford College; Currently on faculty at Lowell State College. Member of NATS, patroness Sigma Alpha Iota, and is currently listed among "Who's Who in American Women".

DAVID BLAIR McCLOSKY *(Voice, Voice Therapy),* B.M., New England Conservatory of Music; further study in Germany and Italy. Performances in major cities in United States, Europe and Africa; solo appearances with the Boston Symphony, New York Philharmonic, Indianapolis Symphony, Minneapolis Symphony, and others; voice therapy study with Dr. Irl Blaisdell; clinical voice therapist and consultants to New York State University College of Medicine and Massachusetts Eye and Ear Infirmary; presentation of a paper on voice and voice therapy at the Academy of Music, Vienna, 1964; former faculty, Simmons College, Vassar College, Bradford Junior College, New England Conservatory, Syracuse, and Boston Universties.

OSBOURNE W. McCONATHY *(French Horn),* B.S., New York University; Conducting Fellow at Juilliard School. Soloist with National Symphony and Rochester Symphony; former member of the Boston Symphony Orchestra.

DOWELL P. McNEILL *(Organ, Church Music),* B.M., with honors, New England Conservatory of Music. Organ with Henry Dunham and Homer Humphrey; Master classes with Louis Vierne; choral studies and church music with Albert W. Snow and Everett Titcomb; former faculty, New England Conservatory; recitals in major New England cities; Organist-Choirmaster at the Church of the Blessed Sacrament (Boston); charter member of Iota Chapter, Pi Kappa Lambda.

ELMER BERTRAM MICHELSON *(History of Western Civilization),* A.B., M.A., Harvard University; further study at the University of Chicago. Fellow in History of Culture, Boston University School of Education, Harvard Graduate School of Education; former faculty, Olivet College, MIT, Boston University, Northeastern University, and Brandeis University.

JOHN MORIARTY *(Opera Production),* B.M., with highest honors, New England Conservatory, graduate studies, Brandeis University. Recipient of the Chadwick Medal and the Frank Huntington Beebe Award for European study. Conductor and/or Stage Director with the Central City Opera, Santa Fe Opera, Opera Theatre of St. Louis, Wolf Trap Opera, Lake George Opera Festival, Opera Society of Wash. (D.C.), Oklahoma City Opera, and Cambridge Records, Inc. Formerly Artistic Administrator of the Santa Fe Opera and the Opera Society of Wash. Administrator of Apprentice Artist Programs at Santa Fe, Central City, Lake George and Wolf Trap. Author of DICTION. Former faculty, New England Conservatory. Soloist with Boston Pops, Radio Eireann Orchestra, and in New York, Naples, Rome and Paris.

THOMAS E. NEWELL, JR. *(French Horn),* B.M., M.M., Cincinnati Conservatory of Music. French horn with Gustave Albrecht and Mason Jones; former hornist with USAF Band, St. Louis Symphony, Houston Symphony, Asbury Park Band, and Santa Fe Opera Orchestra; faculty, Cincinnati Conservatory of Music, Sam Houston State Teachers' College, Texas Southern University, Concord Academy, and New England Conservatory of Music; solo recordings for the German Radio, Cologne.

SANDRA NICOLUCCI *(Music Education),* B.M. *(magna cum laude),* M.M., School of Fine & Applied Arts, Boston University; Ed.D., School of Education, Boston University. Former music specialist, Newton, Mass. Public Schools and instructor in Division of Continuing Education, University of Lowell. Presently music specialist, Brookline, Mass. Public Schools and Adjunct Clinical Instructor, Boston University. Served on Executive Board of Massachusetts Music Educators Association and on several conference planning committees for state and region. Consultant in publication of "LISTENING: A Programmed Approach to Music" for American Book Co. Frequent member of curriculum committees and clinician for conventions, colleges, and public school systems. Member Sigma Alpha Iota and Pi Kappa Lambda. Listed in *Outstanding Young Women of America* (1978) and *International Who's Who in Education* (1979).

HUGO NORDEN *(Counterpoint, Composition, Harmony),* B.M., D. Mus., University of Toronto; violin study with Hugo Kortschak and Felix Winternitz; composition with J. Sebastian Matthews and Howard Thatcher, Author of *The Technique of Canon,*

Fundamental Harmony, Fundamental Counterpoint, and *Form: The Silent Language.* Many compositions published in the U.S., Denmark, England, and Australia. Honorary member of Phi Beta Kappa and Pi Kappa Lambda, and Professor Emeritus at Boston University.

ROBERT OLSON *(Contrabass),* B.A., University of Minnesota. Formerly with Minnesota Symphony, St. Paul Chamber Orchestra, Santa Fe Opera Orchestra, and Tanglewood Festival Orchestra; member of Boston Symphony Orchestra since 1967.

WITALE OSINS *(Ballet, Point, Partnering, Character),* Studied Ballet in Riga with N. Sergeief, M. Fokine, A. Feodrova, A. Vildzak, and on a Russian Scholarship at the Bolshoi Academy with A. Vagnova, formerly solo dancer with several leading European ballet companies and director/teacher/choreographer in Japan; his works are frequently seen on European stages and television.

ROBERT J. OWCZAREK, Acting Chairman, Drama Department *(Shakespeare, Theatre History),* A.B., Wayne State University; M.A., Tufts University; Ph.D. candidate, Tufts University. Former faculty: Colby Junior College, Dean Junior College; Teaching Associate, Boston University. Professional radio and theatre performances in the Boston area. Member: AFTRA; American Society for Theatre Research; and the New England Theatre Conference.

HARRY S. OWENS *(Conductor Wind Ensemble, Coordinator Music Education, Winds and Percussion)* B.S., Wilkes College, M.Ed., The Pennsylvania State University; Band Director and Director of Music, Verona Public Schools, New Jersey; former member, Scranton — Wilkes-Barre Philharmonic; Clinician and Administrator Ramapo College Summer Workshop, and MENC Convention Workshops; Adjudicator; Concert, Jazz and Marching Bands, National Music Festivals and throughout Eastern United States and Canada. Guest Conductor Region and All-State Concert and Jazz Bands. Past President National Association of Jazz Educators and NJMEA State Board of Directors.

LOUISE CAME PAPPOUTSAKIS *(Harp),* Studied in Boston with Bernard Zighera and at the Paris Conservatory with Tournier. Formerly a member of the Boston Symphony Orchestra; numerous concert engagements throughout New England; solo harpist with Boston Pops.

LEO PANASEVICH *(Violin, String Chamber Music),* fellowship, M.M. Juilliard Graduate School of Music. Studied with Louis Persinger and George Enesco. Former concertmaster Ballet Russe de Monte Carlo, Brevard Music Festival, assistant concertmaster Washington National Symphony. Currently member Boston Symphony and Cambridge Quartet.

CAROLE ANN PASTORE *(Ballet),* B.F.A., Boston Conservatory of Music. Dancer with Civic Ballet, Boston Dance Theater; Teacher, Cambridge Lower School, Newton Creative Arts Center; Director-founder of North End Dance Program; first dance instructor in Italian bilingual education program in Boston.

BRADLEY PENNINGTON *(Vocal Coaching, Accompanying),* B.M., Murray State University; M.M., Indiana University; Doctoral study in piano at Indiana University with Karen Shaw and at Boston University with Bela Bozormenyi-Nagy and Lenore Engdahl; Operatic drama coaching with Martha Lipton; Rehearsal accompanist for Cambridge Opera Workshop; Musical Coach for Concert Opera Orchestra; Professional opera coach and recital accompanist in the Boston area; Former faculty, Cumberland College.

ROBERT PETTIPAW *(Trumpet),* B.M.E., Boston University, M.M. New England Conservatory. Performed with Boston Symphony, Boston Pops, Boston Ballet, Handel and Haydn Society; founder, Cambridge Brass Quintet and Cantabrigia Brass Quintet. Recorded with Crystal Records. Former faculty Brown University; currently University of Lowell and New England Conservatory Extension Division.

ELIZABETH PHINNEY *(Voice),* Studied in Stuttgart with Johanna Egli, in New York with Mia Blazer, and in Boston with Clara Shear; coaching with John Moriarty; soloist with Boston Pops Orchestra, Detroit Symphony, and with many choral societies; concerts and recitals in Europe and the United States; major roles in *La Boheme, La Nozze di Figaro, Cosi Fan Tutte, Don Giovanni,* and *The Crucible.*

JOSEPH PIETROPAOLO *(Viola),* B.M., New England Conservatory of Music; Viola with Joseph de Pasquale; Chamber music with Eugene Lehner; awarded a Fulbright Scholarship for study of Viola d'Amore in Rome at the Santa Cecilia Conservatory with Renzo Sabatini; performances with the Berkshire Music Festival, Brandeis Resident String Quartet, and Boston Pops; made a recital tour of Italy for U.S.I.S.; member of the Boston Symphony Orchestra.

IRIDE PILLA *(Voice, Vocal Pedagogy),* B.M., Boston Conservatory of Music. Voice with Ester Ferrabina-Jacchia, and further study and operatic coaching in Milan with Romeo Boscacci and Francesco Bucchi; extensive operatic appearances in Europe with roles in *Aida, Andrea Chenier, La Boheme, Carmen, Parabola di Eid* (world premiere), *La Traviata,* etc.; numerous engagements in the United States with the New York, Hippodrome, Columbia, Cosmopolitan, Repertoire, and Boston-New England Grand Opera Companies; dramatic director of numerous opera workshops.

RICHARD PLASTER *(Bassoon),* B.S. and M.S., Juilliard School of Music. Formerly, first bassoon with U.S. Army Ground Forces Band, and member of the New York Woodwind Quintet; member of the Boston Symphony Orchestra since 1952.

ATTILIO POTO *(Clarinet, Conducting, Ensemble),* Studied clarinet with Emil Arcieri; certificate from National Orchestral Association; solo clarinet with the Metropolitan Opera Orchestra, 1939-40; conductor, Army Air Forces Sinfonietta, touring South America 1942-45; former member of Boston Symphony Orchestra.

WHITNEY R. POWERS *(Kinesiology and Applied Anatomy),* B.S. Springfield College, B.S., University of Connecticut, M.S., State University of Iowa, Ph. D., Queens University. Former faculty, University of Connecticut, University of Florida; currently professor of Health Science and Anatomy at Boston University; numerous publications in medical and physiological journals; recipient of the National Science Foundation Faculty Fellowship, 1967-68.

PASQUALE PRENCIPE *(Music Fundamentals, Saxophone, Clarinet, Music Education),* B.M., Boston Conservatory of Music, M.M., and Artist's Diploma, New England Conservatory of Music. Formerly with Baltimore Symphony, North Carolina Symphony, and Boston Pops; serves as an extra for the Boston Symphony Orchestra.

ARTHUR C. PRESS *(Percussion),* Diploma, Juilliard School of Music. Solo percussionist with the Little Orchestra Society of New York and Radio City Music Hall Orchestra, 1950-56; solo snare drum and assistant tympanist with the Boston Symphony Orchestra.

RAMON DE LOS REYES *(Spanish Dance),* Studied under Antonio Martin and Estampio. Lead Dancer with Ximenez-Vargas Ballet Espanol for eleven years. Danced with Pial-Lopez. Television appearances with Merv Griffin and Johnny Carson. Performer and teacher at Jacob's Pillow Festival. Performed in Rhode Island Festival of Art; Harper Theater Dance Festival, Chicago; Shakespeare Festival in Central Park, New York; and Bellas Artes, Mexico.

WILLIAM A. RHEIN *(Contrabass),* B.S., cum laude, Juilliard School of Music. Awards and prizes include Sigmund Spaeth Prize, Walter and Elsie N. Naumberg Award and the George A. Wedge Prize; solo appearances include Peninsula Festival Orchestra, Chicago Little Symphony and New Haven Symphony; 1965 winner of New York Musicians Club String Competition; formerly, member of the New York Philharmonic under Bernstein, 1961-66; currently assistant principal contrabass with the Boston Symphony Orchestra, and principal contrabass with the Boston Pops.

CHESTER ROBERTS *(Tuba, Euphonium, Ensemble Coach),* B.M., Cleveland Institute of Music, other studies at New England Conservatory of Music and Boston University. Scholarship student at Tanglewood; Berkshire Festival concerts under Koussevitsky; formerly with Pittsburg Symphony, Cleveland Orchestra, San Francisco Symphony, and Chatauqua Symphony Orchestra; former faculty, Oberlin College Conservatory and Western Reserve University; co-founder and tuba soloist with Cleveland Brass Quintet; author and editor of musical materials; vocal soloist in church and concert.

CHRISTOPHER ROZE *(Composition, Harmony, Ear Training, Contemporary Ensemble),* B.M. Manhattan School of Music, M.M. Juilliard School of Music with degrees in Music Composition.

MARY SAUNDERS *(Voice),* B.M., M.M., Boston Conservatory of Music. Studied with David Blair McClosky and assistant to him in voice therapy. Professional singer in Greater Boston.

ALFRED SCHNEIDER *(Violin),* Graduate of the Eastman School of Music. Violin with Jacques Gordon and Andre de Ribaupierre. Chamber music Luigi Silva. Member of the Gabrielli String Quartet which performs extensively in New England. Conducted the Framingham Symphony for seven seasons and started their public concerts. Appeared as soloist with the Boston Pops Orchestra and the Esplanade Concerts, and was soloist with the Boston Conservatory Orchestra. Has appeared in many solo recitals. Member of the Boston Symphony Orchestra for over twenty years. Faculty of Boston Conservatory for ten years — also faculty of Lowell State University.

LARRY SMITH *(Composition, Harmony, Ear Training, Contemporary Ensemble, Form & Analysis),* B.M., M.M. in Composition, Juilliard School of Music. Has held positions as conductor, lecturer, and organist in Europe and U.S.; published compositions and journal contributions, member American Guild of Organists.

PHILLIP STEINHAUS *(Organ, Choral Music, Church Music),* B.M., M.M., University of Michigan, Honorary Doctor of Music, Parsons College. Student of Marilyn Mason and Robert Noehren; musicology with Louis Cuyler and Hans T. David; additional coaching with Paul Callaway, John Challis, Andre Marchal, and Percival Price; past positions include All Saints' Church, Pontiac, Michigan, The Kirk in the Hills, Bloomfield Hills, Michigan, St. John's Church, Washington, D.C.; formerly Director of Music, Church of the Advent, Boston; served as Assistant Conductor, Washington Opera Society and former faculty at American University and Peabody Conservatory of Music.

LINDA KRYLO SULLIVAN *(Movement),* B.F.A., The Boston Conservatory of Music. Extensive television and club experience; professional appearances in over 50 musicals. Performances with the Boston Ballet, Rhode Island Civic Ballet, and the American Festival Ballet, Member: Dance Teachers' Club of Boston.

VALERIE SUTTON *(Movement Shorthand),* Professional training with Lila Zali, Alexandra Baldina, Irene Wilson, Tatiana Raibouchinska, Nina Belikova, and Edite Frandsen. Taught at the Bournonville School under Fru Pedersen, and developed the Sutton Notation System to preserve the ballets of the Royal Danish Ballet. She is the author of numerous publications relating to dance notation.

ANNIE THOMPSON *(Acting),* B. Ed., with honors, University of Leicester; Graduate, Brandeis University Theater Arts Department, Directing Major; directed and acted, Street Theater Project, Belfast, Northern Ireland and Lancaster, England; member; British Actor's Equity Association.

WALTER V. TOKARCZYK *(Percussion),* B.M., M.M., New England Conservatory of Music. Studied percussion and tympani with Everett Firth and Morris Goldenberg; toured as tympanist and percussionist with Boston Pops, Goldovsky Opera, Luboshutz, and Nemenoff, and the St. Louis Symphonetta; wide experience as percussionist in theater orchestras.

KEVIN TOLLY *(Guitar, Guitar Literature),* B.M., Hartt College of Music; M.M., Manhattan School of Music. Guitar study with Manuel Barrueco; Composition with William Hellermann. Has premiered works for guitar including compositions by Stephen Dodgson and Reginald Smith Brindle. Numerous lectures and publications in the field of contemporary guitar music.

WILLIAM SCOTT WARRINER *(Music History and Literature, Dance History, Harpsichord, Collegium Musicum),* B.A., Oakland University, French and Music; M.M., Performance of Early Music; M.M., Music History and Literature (with Honors), New England Conservatory of Music. New England Conservatory of Music Graduate Fellow in Music History and Literature. Studies with Dr. Daniel Pinkham, Baroque music and harpsichord; Dr. Julia Sutton, early European and American dance and dance treatises; Dr. Peter Rove, Ethnomusicology. Harpsichord soloist

in numerous concerts. Currently dancing with *Collegium Terpsichore* under Dr. Julia Sutton, and conducting research in Renaissance and Baroque dance and music.

GARY WEDOW *(Opera),* B.M., Indiana University, M.M., New England Conservatory of Music. Studies with Jorge Bolet, John Moriarty, Allen Roger, Assistant conductor with Santa Fe Opera; accompanist for Phyllis Curtin Seminar at Tanglewood. Recipient of Gramma Fisher Fellowship for study at Graz, Austria. Currently assistant conductor of Handel & Haydn Society and pianist with the Boston Chamber Soloists.

MARY K. WOLFF *(Modern, Composition, Folk),* B.A., Duquesne University (Philosophy/History), M.A., Indiana University (Folklore), M.A., University of California, Los Angeles (Dance). Former member, Dayton Ballet Company, Tamburitzans (U.S.A, Latin America, Soviet Union Tours), U.C.L.A. Dance Company; choreographer and dancer for Mandala Folk Dance Ensemble, "Celebrate, A Time to Dance" (WEBH-TV). Former faculty member, U.C.L.A. and Tufts University.

JUNG-JA WOO *(Piano),* Diploma, Post Graduate Diploma, Juilliard School of Music. Piano with Jinwoo Chung, Kyusun Choi, Irwin Freundich, Ilona Kabos; Chamber music with Walter Trampler and Felix Galimir; debut at Carnegie Hall, 1965, with subsequent recitals in France, Switzerland, Korea, England, Holland, Norway, and Germany; concerto performances with St. Louis Chamber Symphony, Baltimore Symphony, Frysk Orchestra (Holland), Spokane Symphony, Reston Symphony, and the New York Philharmonic.

MICHAEL ZARETSKY *(Viola, String Chamber Music),* B.M. Moscow State Conservatory. Performances with Moscow Philharmonic String Quartet, Moscow Broadcasting Symphony, Jerusalem Symphony, Radio Israeli. Currently member of Boston Symphony and faculty member at Wellesley College.

UNDERGRADUATE CURRICULA

Leading to the Degree Bachelor of Music

VOICE MAJOR

Freshman	Credits
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
English	6
Italian	6
*Major Musical Organization	2

Sophomore	
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
English	6
French	6
*Major Musical Organization	2

Students accepted for Opera Workshop (by audition) will receive 2 credit hours per semester as Musical Organization

Junior	
Voice	8
Vocal Pedagogy	2
Conducting	2
Diction	4
Music History	4
Psychology	6
German	6
Vocal Performance Class	2
*†Major Musical Organization	2

Senior	
Voice	8
Senior Recital	2
Coaching	4
Music History	4
Theory/Music History Elective	4
Academic Elective	6
‡Vocal Literature	4
Vocal Performance Class	2
*†Major Musical Organization	2

†*Students accepted for Opera Workshop (by audition) will receive 3 credit hours per semester as Musical Organization.*

‡*Students in Opera Workshop may elect Vocal Literature at additional cost.*

PIANO MAJOR

Freshman	Credits
Piano	8
Ear Training	4
Harmony	4
Sight Reading	2
English	6
History of Western Civ.	6
*Major Musical Organization	2

Sophomore	
Piano	8
Ear Training	4
Harmony	4
Piano Literature	2
Counterpoint	4
Music History	4
English	6
*Major Musical Organization	2

Junior	
Piano	8
Keyboard Harmony	2
Accompanying	2
Piano Ensemble	2
Theory/Music History Elective	4
Form	4
Music History	4
Psychology	6
*Major Musical Organization	2

Senior	
Piano	8
Senior Recital	2
Chamber Music	2
Piano Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Academic Elective	6
*Major Musical Organization	2

*See p. 50

ORGAN MAJOR

Freshman	Credits
Organ	8
Piano or Harpsichord	2
Ear Training & Sight Singing	4
Harmony	4
English Composition	6
History of Western Civ.	6
Dalcroze Eurythmics	2
*Major Musical Organization	2

Sophomore	
Organ	8
Ear Training & Sight Singing	4
Harmony	4
Music History	4
German	6
Organ Literature	2
History of the Organ	2
Church Music (1 & 2)	2
*Major Musical Organization	2

Junior	
Organ	8
Conducting	2
Counterpoint	4
Form Analysis	4
Keyboard Harmony	2
Music History	4
Psychology	6
Voice Class	2
*Major Musical Organization	2

Senior	
Organ	8
Senior Recital	2
Choral Methods	4
Composition	4
Academic Elective	6
Church Music (103-104)	4
Service Playing	2
*Major Musical Organization	2

*See p. 50

STRING, HARP, HARPSICHORD, WOODWIND, BRASS, & PERCUSSION MAJORS

Freshman	Credits
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
English	6
History of Western Civ.	6
Chamber Music	2
*Major Musical Organization	2

Sophomore	
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	6
Conducting	2
Music History	4
English	6
Chamber Music	2
*Major Musical Organization	2

Junior	
Major Instrument	8
Counterpoint	2
Form and Analysis	4
Music History	4
Psychology	6
Chamber Music	2
*Major Musical Organization	2

Senior	
Major Instrument	8
Senior Recital	2
Pedagogy	2
+Theory Elective	4
Instrumentation	2
Composition	4
Academic Elective	6
Chamber Music	2
*Major Musical Organization	2

+ *Choose from Counterpoint, Stage Band Arranging, Choral Arranging, Advanced Ear Training or Music History.*

*See p. 50

GUITAR CURRICULA

Freshman
Major Instrument 8
Piano Class 2
Ear Training 4
Harmony 4
English 6
History of Western Civ. 6
Guitar Ensemble 2
Major Musical Organization 2

Sophomore
Major Instrument 8
Piano Class 2
Ear Training 4
Harmony 4
Music History 4
English 6
Guitar Ensemble 2
Major Musical Organization 2
Guitar Literature* 2

Junior
Major Instrument 8
Counterpoint 2
Form & Analysis 4
Conducting 2
Music History 4
Psychology 6
Guitar Ensemble 2
Major Musical Organization 2
Guitar Rep. Perf. Class 2
Guitar Pedagogy** 2

Senior
Major Instrument 8
Senior Recital 2
Theory Elective 4
Instrumentation 2
Composition 4
Academic Elective 6
Guitar Ensemble 2
Major Musical Organization 2
Guitar Pedagogy** 2
Guitar Research Techniques 2

**Guitar Literature would be offered during alternate years and would be taken by both freshmen and sophomores enrolled during that year.*

***Guitar Pedagogy would be offered during alternate years and would be taken by both juniors and seniors enrolled during that year.*

Music Education Major

The curriculum in music education is designed to provide the student with seven semesters of direct interaction with public and private school students. Extensive and varied field assignments under the supervision of experienced teachers and Conservatory personnel coupled with a broad range of music, education, and academic courses help to prepare the student for a teaching career in the contemporary schools.

Freshman

Applied (Concentrate)	4
Piano Class	2
Guitar Class/Voice Class	2
Ear Training	4
Harmony	4
Core I & II Introduction to Music Education (Field Internship)	1
English	6
History of Western Civ	6
*Major Musical Organization	2

Sophomore

Applied (Concentrate)	4
Piano Class	2
*Secondary Instrument	2
Core III & IV Media Methods for Music Instruction (Field Internship)	2
Ear Training	4
Harmony	4
Music History	4
English	6
General Psychology	3
Educational Psychology	3
*Major Musical Organization	2

*See p. 50

Junior

Applied (Concentrate)	4
Core V & VI Methods & Materials of Music Education (Field Internship)	6
+Theory Elective	4
*Secondary Instrument	2
Conducting	2
Form and Analysis	4
Music History	4
Philosophy of Education	6
*Major Musical Organization	2

Senior

Applied (Concentrate)	4
Core VII & VIII (Student Teaching)	6
Instrumental & Choral Methods and Materials	4
Curriculum Development	2
Conducting Workshop	4
Instrumentation	2
Academic Elective	6
*Major Musical Organization	2

+*Choose from Counterpoint, Stage Band Arranging, Choral Arranging, Advanced Ear Training, or Music History. Voice concentrates must elect Diction.*

*One semester each of Strings, Woodwinds, Brass and Percussion.

COMPOSITION MAJOR

Freshman	Credits
Applied (Concentrate)	4
Applied (Secondary)	2
Composition	4
Ear Training	4
Harmony	4
English	6
History of Western Civ.	6
*Major Musical Organization	2

Sophomore	
Applied (Concentrate)	4
Applied (Secondary)	2
Composition	4
Ear Training	4
Harmony	4
Counterpoint	4
Music History	4
English	6
*Major Musical Organization	2

Junior	
Applied (Concentrate)	4
Composition	8
Counterpoint	4
Instrumentation	2
Harmony V & VI	2
Form and Analysis	4
Music History	4
Psychology	6
*Major Musical Organization	2

Senior	
Applied (Concentrate)	4
Composition	8
Counterpoint	4
Conducting	2
Instrumentation	2
Ear Training	4
+Music History/Theory Elective	4
Academic Elective	6
*Major Musical Organization	2

+ *Student may choose from Ear Training V-VI, Form and Analysis III-IV.*

*See p. 50

Leading to the Degree Bachelor of Fine Arts

DANCE MAJOR

Freshman	Credits
Dance Technique	10
Labananalysis	4
Composition Fundamentals	2
Movement Shorthand	2
Music Fundamentals	4
English	6
Kinesiology & Applied Anatomy	4

Junior	Credits
Dance Technique	10
Composition	4
Repertoire	2
Dance Pedagogy	2
Psychology	6
Dance History	2
History of Western Civilization	6

Sophomore	
Dance Technique	10
Composition	2
Percussion — Dalcroze	2
Labananalysis & Pedagogy	4
Theater Arts	2
English	6
Foreign Language	6

Senior	
Dance Technique	12
Repertoire	4
Composition/Pedagogy	6
Forms & Styles	2
Senior Dance Project	2
Academic Elective	6

DRAMA MAJOR

Freshman	Credits
Acting	6
Speech	4
Intro to Theatre	4
Movement for Actors	4
English	6
Psychology	6
Voice Class	2

Sophomore	
Acting	6
Speech	4
Applied Theatre	2
Movement for Actors	4
Shakespeare	6
History of West. Civ.	6
Voice Class	2
Theatre Seminar	6

Junior	
Acting	8
Movement for Actors	4
Directing	4
Dramatic Literature	6
Theatre History	6
Voice Class	2
Theatre Seminar	6

Senior	
Acting	8
Speech	4
Movement for Actors	4
Directing	6
Modern Drama	6
Voice Class	2
Theatre Seminar	6

DRAMA-MUSICAL THEATER MAJOR

Freshman	Credits
Acting	6
Speech	4
Introduction to the Theater	4
Music Theater Chorus	2
Stagecraft	4
Voice (Private)	2
Music Fundamentals	4
Movement for Actors	4
English	6

Sophomore	
Acting	6
Speech	4
Applied Theater	2
Musical Theater	6
Voice (Private)	2
Movement for Actors	4
History of Western Civ.	6
Shakespeare	6

Junior	
Acting	8
Directing	4
Musical Theater	6
Voice (Private)	2
Movement for Actors	4
Psychology	6
History of the Theater	6

Senior	
Acting	8
Directing	4
Musical Theater	6
Speech	4
Voice (Private)	2
Movement for Actors	4
Advanced English	6

DIPLOMA CURRICULA

The Diploma Curriculum is designed for the student whose talent and interest may warrant intensive training in his major field and basis related subjects. The program parallels the degree curriculum, minus certain academics, and is intended to prepare the student as a performer and for private teaching. Graduation from high school, or equivalent, is required for admission. Applied music majors are required to give a recital in the Junior and Senior years.

VOICE MAJOR

Freshman	Credits
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Italian	6
*Major Musical Organization	2

Sophomore	
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Music History & Literature	4
French	6
*Major Musical Organization	2

Students accepted for Opera Workshop (by audition) will receive 2 credit hours per semester as Musical Organization

Junior	
Voice	8
Diction	4
German	6
Music History & Literature	4
+Major Musical Organization	2

Senior	
Voice	8
Coaching	2
‡Vocal Literature	4
Vocal Pedagogy	2
Conducting	2
+Major Musical Organization	2

+ Students accepted for Opera Workshop (by audition) will receive 3 credit hours per semester as Musical Organization.

‡Students in Opera Workshop may elect Vocal Literature at additional cost.

INSTRUMENTAL MAJOR

Freshman	Credits
*Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music	2
Major Musical Organization	2

Sophomore	
*Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Music History & Literature	4
Chamber Music	2
+Major Musical Organization	2

Junior	
Major Instrument	8
Counterpoint	4
Form and Analysis	4
Music History and Literature	4
Chamber Music	2
Major Musical Organization	2

Senior	
Major Instrument	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music	2
Major Musical Organization	2

**When Piano is the major instrument 5 credit hours per semester will be granted during Freshman and Sophomore year.*

DRAMA-MUSICAL THEATER MAJOR

Freshman	Credits
Acting	6
Speech	4
Introduction to Theater	4
Stagecraft	4
Music Theatre Chorus	2
Voice (private)	2
Musical Fundamentals	4
Movement for Actors	4

Sophomore	
Acting	6
Speech	4
Applied Theater	2
Musical Theater	6
Voice (Private)	2
Movement for Actors	4

Junior	
Acting	8
Directing	4
Musical Theater	6
Voice (Private)	2
Movement for Actors	4
History of the Theater	6

Senior	
Acting	8
Directing	6
Speech	4
Voice (Private)	2
Musical Theater	6
Movement for Actors	4

DANCE MAJORS

Freshman	Credits
Dance Technique	10
Labananalysis	4
Music Fundamentals	4
Movement Shorthand	2
Kinesiology & Applied Anatomy	4
Composition Fundamentals	2

Sophomore	
Dance Technique	10
Composition	2
Percussion-Dalcroze	2
Labananalysis & Pedagogy	4
Theater Arts	2

Junior	
Dance Technique	10
Composition	4
Dance Pedagogy	2
Repertoire	2
Dance History	2

Senior	
Dance Technique	12
Repertoire	4
Composition/Pedagogy	6
Form & Styles	2
Senior Dance Project	2

DESCRIPTION OF COURSES

ACCOMPANYING

Accompanying 1, 2, 3, 4. A course in the study of the techniques of piano accompaniment for vocal and instrumental literature. Practical experience through work with student performers will be included.
One hour weekly; credit, one hour per semester.

Keyboard Sight-Reading. To introduce the student to the concepts of style and interpretation as embodied in the following selected repertoire for their course requirements. To further develop their visual, tactile and aural sense of stylistic patterns, inherent in the divergent literature of the mainstream of musical repertoire.
Second Semester
One hour weekly credit, one hour per semester.

Piano I, II. An introduction to basic keyboard skills: basic hand and fingering patterns, sight-reading, harmonization using diatonic functions and transposition. Supportive piano literature is assigned on an individual basis.

Piano III, IV. A continuation of keyboard skills of Piano I, II with emphasis on sight-reading, harmonization (secondary and chromatic functions) and an introduction to score-reading (vocal and instrumental). Supportive piano literature is assigned on an individual basis.

APPLIED MUSIC

Applied Music. Intensive private study of the technique and repertoire of the student's principal instrument. Applied music requirements and levels are determined by the instructor and confirmed by the faculty jury through examination. Voice and instrumental applied music majors are assigned one hour, private lessons weekly; concentrates, one-half hour private lessons weekly. Students may elect additional instruction at extra cost.

GUITAR (Proposed)

Guitar Literature. This course will survey the important composers and style periods of the guitar from the Renaissance to the present day. Included will be discussion of performance practice along with critical analysis of modern editions. The students would be required to prepare a brief discussion of the life and works of a given composer and to write a critique of an edition of that composer's work.
One hour weekly credit, one hour per semester.
Required for Freshman or Sophomore year (offered alternate years)

Research Techniques for Guitarists. This advanced course in research will acquaint the guitarist with the scholarly and musicological aspects of his profession. The course will include transcription of Renaissance and Baroque lute, vihuela, and guitar music from tablature into modern notation. The student would be required to research and prepare notes for his current program along with a project concerned with a specific aspect of the guitar. On the graduate level the student will conduct research (in collaboration with the instructor) the results of which should constitute a contribution to the existing knowledge in the field of guitar research.
One hour weekly; credit, one hour per semester.
Required for Juniors or Seniors and Graduate students (offered alternate years)

Repertoire Performance Class. Each student would be required to give several solo performances during the semester. The performances would vary in length from one short piece to an entire recital program. These performances would be scheduled for the entire semester at the first class meeting. The performances would be formal, including: bowing, piece announcement, playing, bowing again. At the conclusion of the student's performance he would be asked to constructively criticize many different aspects of his presentation including deportment, technical problems, memorization, musicality, preparation, etc. Then the class and presid-

ing faculty member would have the opportunity to discuss the performance. Through performance and discussion, each student would:

1.) Become more familiar with that repertoire which he has not yet played.

2.) Improve his ability to perform in stressful situations.

One hour weekly; credit, one hour per semester.
Required for Juniors and Seniors (Underclassmen would take the course on an Audit basis but would actively participate.)

ARRANGING

Arranging 1, 2. Contemporary techniques in professional arranging; melodic analysis, harmonization of melody, close and open voicing, instrumentation, idiomatic harmonic progressions, characteristics of sectional versus ensemble arranging.
Two hours weekly, credit, two hours per semester.

Arranging 105, 106. (Prerequisite: Arranging 1, 2 or Instrumentation 1, 2.) Advanced arranging techniques.
Two hours weekly, credit, two hours per semester.

CHURCH MUSIC

Church Music 1, 2. *Choir Training:* methods of organization; rehearsal techniques; choral repertory; program building; various rituals, chant, pronunciation of church Latin.
One hour weekly, credit, two hours per semester.

Church Music 103, 104. (Prerequisite, Church Music 1, 2.) Study and discussion of choral and instrumental literature of the church; new forms and media of expression; individual assignments according to the student's interest; discussion of administrative policies in the operation of a church music program.
Two hours weekly; credit, two hours per semester.

Service Playing 1, 2 (103, 104). A study of the church service from the perspective of the organ console; the prelude, hymn playing and improvisation; conducting from the console; anthem accompanying.
One hour weekly; credit, one hour per semester.
GRADUATE CREDIT:
Two hours weekly; credit, two hours per semester.

History of Organ 1, 2 (103,104). A study of the character and potentiality of the organ as a musical instrument through surveying the important schools of organ building, i.e., The Early French Organ, The Organ of North Germany, The French Romantic and the American Classic Organ. Special emphasis on the relationship of instrument to the literature of the period.
One hour weekly; credit, one hour per semester.
GRADUATE CREDIT:
Two hours weekly; credit, one hour each semester.

Organ Literature. Representative works will be discussed and performed covering the French, Italian, Flemish, Spanish, German, English, and American organ composers from 1200 to the present.
One hour weekly; credit, one hour per semester.

COMPOSITION

Composition 1, 2. The basic principles of composition are explored through projects in harmonically, melodically, and formally generated music in a variety of organizational techniques. Analysis of works in different styles leads to consideration of form. Works are composed for small groups of instruments.
Two hours weekly; credit, two hours per semester.

Composition 3, 4. Techniques of variation and development are emphasized to encourage music generated from minimal materials. The students examine music of the twentieth century in a variety of styles, as well as works of previous eras. Performance of student compositions is required.
Two hours weekly, credit, two hours per semester.

Composition 5, 6. The student deals with issues of composition by means of a series of compositional exercises ranging from composition using a limited number of specific pitches to experiments in graphic and non-specific notation. Performance is required.
One hour private lesson weekly; credit, four hours per semester.

Composition 7, 8. Supervised composition of the Senior Thesis and continued work in techniques of the past, up to and including the 18th and 19th century styles.
One hour private lesson weekly; credit, four hours per semester.

Composition 109, 110, 111, 112. Private work with the student to develop the student's individual language leading to compositions for a variety of mediums and finally the Graduate Thesis.
One hour private lesson weekly; credit, four hours per semester.

CONDUCTING

Conducting 1, 2. The elementary technique of conducting applied to both choral and instrumental music. Principles of attack and release, setting and changing tempi, phrasing and interpretation; practice in score reading.
One hour weekly; credit, one hour per semester.

Conducting 3, 4. Reading and analysis of more complex scores and more advanced baton technique.
One hour weekly; credit, one hour per semester.

Conducting Workshop. (See Music Education 9, 10.)

Conducting 105, 106. *Advanced Instrumental Conducting.* A course which investigates the more difficult problems confronting the instrumental conductor. Emphasis is given to orchestral procedures, performance practices, development of the orchestra, and instrumental requirements of major composers. Prerequisite: Conducting 1, 2.
One private lesson weekly; credit, two hours per semester.

Conducting 107, 108. *Advanced Choral Conducting.* A course designed to acquaint the student with techniques of vocal score analysis, extended repertoire, performance practices, and to investigate proper interpretation concepts of the various periods and styles of choral literature. Prerequisite: Conducting 1, 2.
Two hours weekly; credit, two hours per semester.

COUNTERPOINT

Counterpoint 1, 2. Species counterpoint in two parts; double counterpoint; inventions in two parts.
Two hours weekly; credit, two hours per semester.

Counterpoint 3, 4. Free counterpoint in three and four parts; canon and fugue.
Two hours weekly; credit, two hours per semester.

Counterpoint 5, 6. Advanced study in fugue, canon, passacaglia; application of contrapuntal forms to contemporary music.
Private instruction; credit, two hours per semester.

Counterpoint 107, 108. Double and triple counterpoint; contemporary techniques; linear counterpoint; analysis of representative works.
Private instruction; credit, two hours per semester.

Diction for Singers 1-4. A course designed to acquaint voice students with techniques of enunciation and projection, as well as accurate pronunciation, in Italian, French and German. A comparison of the sung and spoken languages, including a

study of phonetics and the International Phonetic Alphabet.
Two hours weekly; credit, two hours per semester.

EAR TRAINING

Ear Training 1, 2. Review of the basic fundamentals of music; notation; clefs, scales, tonality, intervals, chords, ornamentation, terminology. Rhythmic articulation and sight-singing in treble and bass clefs. Rhythmic and melodic dictation. The system of stationary solfeggio syllables is used.
Two hours weekly; credit, two hours per semester.

Ear Training 3, 4. Advanced studies in rhythmic singing, and sight-singing in alto and tenor clefs; harmonic dictation, in two, three, and four parts, and in changing meter.
Two hours weekly; credit, two hours per semester.

Ear Training 5, 6. Continued ear training from 3, 4.
Two hours weekly; credit, two hours per semester.

Advanced Ear Training. Advanced sight-singing in contemporary idioms; applied solfege in various ensembles; score reading; transposition; advanced dictation in contemporary styles.
Two hours weekly; credit, two hours per semester.

Solfege 105, 106. An advanced course in sight-singing in all clefs; harmonic dictation, and transposition. Prerequisite: Ear Training 3, 4 or equivalent.
Private instruction; credit, two hours each semester.

FORM AND ANALYSIS

Form and Analysis 1, 2. Underlying principles of chord structure and harmonic rhythm as they effect form and content; non-harmonic and contrapuntal devices. In the first semester shorter forms will be studied from piano and vocal literature. In the second semester the larger forms, including Sonatas and Concertos, will be examined. Representative scores will be analyzed to illustrate various approaches to form, texture, and instrumentation and their bearing on performance.
Two hours weekly; credit, two hours per semester.

Form and Analysis 3, 4. Advanced procedures.
Two hours weekly; credit, two hours per semester.

Form and Analysis 103, 104. An advanced course for graduate students, comprising a detailed examination of scores in several media, for better understanding of individual composers' styles, and the main direction of musical development. The first semester comprises the later evolution of chromatic harmony to early Schöenberg, and the second semester explores other 20th century techniques of tonal organization.
Two hours weekly; credit, two hours per semester.

HARMONY

Harmony 1, 2. *The Harmonic Style of the 18th and early 19th Centuries.* Preliminary definitions; intervals; triads and their inversions; principles of chord progression; nonharmonic tones; harmonic rhythm; seventh chords and their inversions; modulation to related keys; secondary dominants; introduction to harmonic analysis; harmonization of given basses and melodies; keyboard harmony.
Two hours weekly; credit, two hours per semester.

Harmony 3, 4. *The Harmonic Style of the later 19th Century.* Irregular resolutions; modulation to remote keys; the diminished seventh chords; 9th, 11th, and 13 chords; nondominant seventh chords; chromatically altered chords; exercises in vocal and instrumental style; analysis of Bach chorales and other literature; keyboard harmonization of basses and melodies.
Two hours weekly; credit, two hours per semester.

Harmony 5, 6. *The Harmonic Style of the Twentieth Century.*
Two hours weekly; credit, two hours per semester.

Keyboard Harmony I, II. Applied keyboard skills for piano majors emphasizing harmonization (diatonic and chromatic functions), transposition, traditional fugued-bass concepts and improvisation. Styles of harmonization extend from traditional accompaniment patterns to an introduction of contemporary 7th and 9th chords "lead-sheet" harmonization.

INSTRUMENTATION

Instrumentation 1, 2. A study of the nature of the various orchestral instruments. Scoring for vocal ensembles, band and orchestral combinations.
One hour weekly; credit, one hour per semester.

Instrumentation 3, 4. Scoring for full orchestra and/or band, and for various instrumental combinations.
Two hours weekly; credit, one hour per semester.

Instrumentation 105, 106. A continuation of Instrumentation 3, 4, with emphasis on orchestration for the symphony orchestra. Analysis of the techniques employed by composers of the 18th, 19th, and 20th centuries.
Private instruction; credit, two hours per semester.

MUSIC EDUCATION

Core I and II. Introduction to Music Education. A survey of the varied roles which the music specialist may fill in contemporary schools. An introductory overview of the instructional materials and media hardware utilized in music teaching. A field internship in an elementary general classroom in an area public school. An investigation of the attitudinal and professional characteristics of the successful music teacher.
One hour weekly; credit, one hour.

Core III and IV. *Music Education Core: Media Methods for Music Instruction.* A comprehensive overview of the instructional media hardware and software utilized in contemporary music education. Experience with audio tape recorders, turntables, overhead and opaque projectors, electronic synthesizers, video tape equipment, duplicating machines, film projectors, slide projectors, filmstrip projectors, and graphic production. Field internships in area secondary schools, special education settings, or inner city schools.
One hour weekly; credit, one hour per semester.

Core V. *Music in the Elementary School.* Modern music curriculum concepts and methods, an introduction to the procedures and materials for teaching philosophy and skills necessary for assisting the child to become a musically sensitive person. Introduction to the Orff, Kodaly, Dalcroze, Manhattanville, Carabo-Comma and Konowitz approaches. A field internship in an area elementary school with an emphasis on presentation of a weekly music lesson.
Three hours weekly; first semester, credit, three hours.
Prerequisite: Core I, II, III, IV.

Core VI. *Music in the Secondary School.* Methods and materials pertinent to the education of junior and senior high school students. Exposure to content areas, audio-visual aides, discipline approaches, teaching strategies, classroom organization, lesson organization, and instructional presentation necessary for the secondary school classroom. A field internship in an area junior or senior high school.
Three hours weekly; second semester, credit, three hours.
Prerequisite: Core I, II, III, IV, V.

Core VII, VIII. *Student Teaching.* Assigned teaching in the elementary and secondary schools in Greater Boston, under the supervision of Conservatory personnel and the classroom music specialist. Student teaching experience will be discussed in weekly seminars.
Credit, three hours each semester.

Prerequisites: Piano 1, 2, 3, 4; Ear Training 1, 2, 3, 4; Core Courses I, II, III, IV, V, VI.

M.E. 6 Curriculum Development and Research. Exposure to contemporary teaching strategies, organizational considerations, components of curriculum design, current curricular designs, and materials. Course will culminate with a student-composed curriculum design.

Two hours weekly; credit, two hours per semester.
Prerequisite: Core I, II, III, IV, V, VI.

M.E. 7 Instrumental Methods. A study of the organization and management of all types of instrumental classes in the public school; classification of instruments and brief survey of their timbres, construction, characteristics, and limitation in school use; tuning, fundamental techniques, playing, care; homogeneous and heterogeneous combinations, utilizing various methods of class instruction.

Two hours weekly; credit, two hours per semester.

M.E. 8 Choral Methods. A study of the organization of the various types of choral ensembles within the school music program; investigation of the voice physiologically and as an instrument; audition techniques, voice testing, and part placement; choral techniques, including tone production, intonation, balance blend, and diction; examination of materials suitable for all levels; stylistic implications in interpretation.

Two hours weekly; credit, two hours per semester.

M.E. 9-10 Conducting Workshop. One semester is devoted to the reading and performance of vocal music suitable for junior and senior high school work. The other semester instrumental groups are formed for the reading and performance of material at the various school levels. All music education juniors are required to attend this class, and seniors will be required to do conducting under the supervision of the instructor.

Two hours weekly; credit for seniors only, two hours each semester.

Music Education

Voice Class	Woodwind Class
Guitar Class	Brass Class
String Class	Percussion Class

The study of the basic skills of tone production and technical development with emphasis on pedagogical considerations.

One hour weekly; credit, one hour each semester.

M.E. 120 Introduction to Graduate Study. A survey of methods and sources for research; formulation of bibliography; development of formal writing style; elementary statistical treatment of data; intensive and extensive study in one area of the individual student's field of interest, culminating in a project employing research techniques, as approved by the student's major advisor.

Two hours weekly; credit, two hours per semester.

M.E. 121 Administration of Music Education. An investigation of the personal, technical, sociological, and educational aspects of music administration, with emphasis on the importance of the administrator in the overall picture of the school music program. Evaluative techniques as they relate to program and staff, and application of principles of successful administrative processes.

Three hours weekly; credit, three hours each semester.

M.E. 122 Curriculum Concepts in Music Education. Experience in the formulation of goals and objectives and their use in planning; analysis of the role of music education in relation to the individual, the school, and the community; an investigation of techniques geared to the changing needs of education.

Three hours weekly, credit, three hours per semester.

Music Education 123-124. *Advanced Choral Methods:* A course designed to acquaint the student with choral techniques; intensive study of the vocal instrument; procedures for group implementation of tone placement development, intonation, ensemble balance and blend, and diction; an investigation of the psychological aspects of choral singing.

Two hours weekly; credit, two hours each semester.

Music Education 125-126. *Instrumental Music Education:* A study of the methods and materials of instrumental music in the schools. Special emphasis on the organization and administration of the instrumental music program; the development of secondary school bands and orchestras; repertoire and rehearsal techniques.
Two hours weekly; credit, two hours each semester.

M.E. 127-8 Seminar in Music Education. A discussion and analysis of the problems of developing a modern philosophy and method for teaching in the public schools. Seminar topics are chosen according to needs and interests.
Three hours weekly; credit, three hours per semester.

M.E. 129-30 Methods of Research. Introduction to bibliography and source materials for research in Music Education; selection, outlines and supervised completion of thesis subject.
Private, one hour weekly; credit, three hours per semester.
Prerequisite: Introduction to Graduate Study.

M.E. 131-2 Musical Theater Production. Theory and practice of musical theater production; repertoire, sources of materials, evaluation of production resources, criteria for selection of book and score, royalties and production rights, cost budgeting; production design and departmental organization, coordination of departments of musical direction, stage direction, choreography and technical direction; theory and methods of casting and rehearsal procedure; practice through participation in musical workshop production.
Two hours weekly; credit, two hours per semester.

MUSIC FUNDAMENTALS

Music Fundamentals 1, 2. A study of the fundamentals of music; notation, music theory, rhythmic and melodic dictation and analysis.
Two hours weekly; credit, two hours per semester.

MUSIC HISTORY AND LITERATURE

The undergraduate Music History and Literature program is designed for the scholarly performer. The content of each course is based on a sequential overview of a particular historical period, each concentrating on pertinent reading and listening assignments. The basis for the readings is Donald Jay Grout, *A History of Western Music,* writings by and about composers and theoretical and aesthetic treatises. The goal of the program is to familiarize each student with the composer, his music, and the context in which they are found.

The requirements for Undergraduate Music History and Literature, although necessitating only four courses (a total of four semesters, eight credit hours), may be supplemented by *Music Theory/History Electives.* A student should take one course from Group A, one from Group B, and one from Group C, plus one additional course from any of the above groups to fulfill the core requirements. If the student elects two semesters of history for the *Music Theory/History Elective,* he may take the remaining two course offerings. If he elects one semester only of history plus one of theory, he should take the theory in the first semester and history in the second, due to the sequential nature of theory offerings and their prerequisite requirements.

GROUP A

Music History and Literature I. Medieval, 900-1450. A survey of early monophony, the beginnings of polyphony, to the Netherlands school.

Music History and Literature II. Renaissance, 1450-1600. A survey of music from the Netherlands composers to the Florentine Camerata.

GROUP B

Music History and Literature III. Baroque, 1600-1750. A survey of music from the Florentine Camerata to the death of J. S. Bach.

Music History and Literature IV. Classic, 1750-1800. A survey of music from the death of J. S. Bach to the early/middle period of Ludwig Van Beethoven.

GROUP C

Music History and Literature V. Romantic, *19th Century*. A survey of music from late Beethoven to Wagner.

Music History and Literature VI. *20th Century*. A survey of music from Wagner to Contemporary trends.

OTHER LITERATURE COURSES

Piano Literature 1-2. A survey of masterworks for the piano through live and recorded performances, stressing editions, composers' intentions, and interpretation. One hour weekly, credit, one hour each semester.

Vocal Literature 1-2. Reading and study of representative literature of the English, Italian, French and German masters of all periods. Two hours weekly, credit, two hours each semester.

Organ Literature. Representative works will be discussed and performed covering the French, Italian, Flemish, Spanish, German, English and American Organ Composers from 1200 to the present. One hour weekly, credit, one hour each semester.

GRADUATE MUSIC HISTORY AND LITERATURE

The Graduate Music History and Literature sequence consists of the study of composers and compositions through lectures, research, listening, performances and analysis. Each student will finalize the semester with a research project consisting of a bibliography, paper, or presentation.

Music History and Literature 101. Music of the Medieval Period, 900-1450. The transition from monody to polyphony and the resultant systems of rhythmic and pitch notation are of principle concern in this course. Beginning with the appearance and growth of the chief branches of Christian Chant, one will discuss secular monody, organum, motets of the *Ars Antiqua* and continue with French, Italian, and Spanish music of the *Ars Nova,* finalizing the course with British music of the early 15th century to the death of Dunstable. Three hours weekly*

Music History and Literature 102. Music of the Renaissance, 1450-1600. Beginning with the Burgundian school of Dufay and Binchois, through the Netherland tradition of Obrecht and Ockeghem and its subsequent influence on later generations of Italian composers, this course will concentrate on sacred and secular genres that culminate in the compositions of Josquin des Prez and his contemporaries. From the Nationalist tendencies of the post-Josquin generation, one will discuss Reformation and the variety of reactions: Palestrina, Victoria, Gesualdo. Three hours weekly*

Music History and Literature 103. Music of the Baroque, 1600-1750. *Prima* and *Seconda Prattica,* Florentine Camerata, and Orfeo serve as the foundation for an overview of form, genre, and national style in this period. Through composers such as Monteverdi, Frescobaldi, Alessandro Scarlatti, Lully, and Corelli, one will follow the development of opera, sonata, suite, and concerto to 1700. Having this basis, one will determine how the late-Baroque composers such as Handel, Telemann, D. Scarlatti, Rameau, Vivaldi, and Bach treated these genres. Three hours weekly*

Music History and Literature 104. Music of the Classic Period, 1730-1820. Through Gluck, Rameau, the son's of J. S. Bach, and Stamitz, one will explore *style galant* and *Empfindsamer Stil* and the variety of meanings for *Classicism.* The string quartet, symphony, concerto, opera and sacred music of Haydn, Mozart, and Beetho-

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*One hour instruction = one credit hour.

ven — style and content, will be the focus for the later part of the course. Three hours weekly*

Music History and Literature 105. Music of the Romantic Period, 1820-1900. After defining Romanticism as a concept, the focus of this course will be the expansion of form and content of a particular composer and his implied or explicit relationship to the precepts of this period. After discussing Beethoven, Schubert, Schumann, Mendelssohn, and Brahms — Chopin, Liszt, Berlioz, and Wagner, one will concentrate on *Nationalism* and related post-1850 composers and compositions. Three hours weekly*

Music History and Literature 106. Music of the 20th Century, 1900-present. Radical innovation, through Debussy, Ives, Stravinsky, Bartok, Schoenberg, and Webern, is the focal point for this course. One will examine, through analysis and listening, representative compositions of the above composers and their contemporaries. Emphasis will be placed upon writings and analyses by musicians and composers concerning problems and solutions of contemporary music. Three hours weekly*

GRADUATE ELECTIVES

Music History and Literature 107. History and Literature of The Opera I. A survey of the beginnings of the Florentine Camerata, Venetian, and Neapolitan opera to works of W. A. Mozart, and Haydn. Three hours weekly*

Music History and Literature 108. History and Literature of The Opera II. Continuing with French Grand Opera through the Italian school to Wagner and finalizing with various contemporary trends. Three hours weekly*

Music History and Literature 109. Music and the Dance, 1500-1900. The objective of this course is to familiarize the student with the relationship of movement to music through the exploration of treatises on dance and a voluminous quantity of dance music found in all genres of Western-European music. Emphasis will be placed on knowledge of dance rhythms, ability to read a variety of choreographic notations, and the ability to integrate these elements.

*Prerequisite: Elementary Movement. Three hours weekly**

Music History and Literature 110. Graduate Research Seminar. A survey of methods and sources for research, formulation of bibliography, development of formal writing style, intensive and extensive study in one area of the individual student's field of interest, culminating in a project employing research techniques. Three hours weekly*

Music History and Literature 111. Keyboard Continuo Technique. This expansive course for pianists, organists, and harpsichordists could serve as an introduction to stylistic performance practice on the harpsichord and organ of pre-1800 repertoire. The course will treat basic construction of a variety of early keyboard instruments, examine writings of C.P.E. Bach, Rameau, and Quantz; learn and practice the most widely-used figured bass notation, and finally, apply this knowledge to practical performance situation.

*Prerequisite: Baroque Music Literature. Three hours weekly**

Music History and Literature 112. Performance Seminar in Early Music. Through the exploration of treatises on performance practice, writings of and about composers, live performance, recordings, and discussion, one will explore various rules and possibilities in the performance of music written before 1800.

*Prerequisites: Undergraduate Sequence of pre-1800 Music Literature and History Courses. Three hours weekly**

MUSICAL ORGANIZATIONS

All music majors are required to take part in a major musical organization* during each matriculated semester in order to earn the credit stipulated in their curriculum.

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*One hour instruction = one credit hour

***ORCHESTRA.** The study and performance of major orchestral and choral compositions, as well as the accompaniment of concert, opera, and concert arias. Advanced students may apply for audition as soloists for concerti, or concert arias and pieces. Both rehearsals and performances are required of all Conservatory students who qualify.
Four hours weekly; one credit per semester.

***CHORUS.** The study of sacred and secular scores leading to concert performance.
Four hours weekly; one credit per semester.

***CHORALE.** A select choral ensemble specializing in the performance of choral literature from early Renaissance through Contemporary.
Four hours weekly; one credit per semester.

***WIND ENSEMBLE.** Study and performance of the literature for wind ensemble from both the traditional and modern repertory.
Four hours weekly; one credit per semester.

***OPERA WORKSHOP** (see page 52 for further description)

STAGE BAND. The study and performance of contemporary stage band literature.
Four hours weekly; one credit per semester.

VOCAL PERFORMANCE CLASS. An undergraduate training program designed to prepare the young singer to meet the demands required of the performing artist.
Four hours weekly; one credit per semester.

CHAMBER MUSIC

COLLEGIUM MUSICUM. A performance organization of music and dance written before 1800.
Two hours weekly; one credit per semester.

CONTEMPORARY ENSEMBLE. The performance of Twentieth Century Music.
Two hours weekly; one credit per semester.

BRASS ENSEMBLE. The study and performance of chamber literature for brasses.
Two hours weekly; one credit per semester.

GUITAR ENSEMBLE. The performance of literature for guitar and other instruments.
Two hours weekly; one credit per semester.

PERCUSSION ENSEMBLE. The study and performance of literature for percussion instruments.
Two hours weekly; one credit per semester.

PIANO ENSEMBLE. The study and performance of literature for multi-hand piano.
Two hours weekly; one credit per semester.

STRING ENSEMBLE. Coaching and performance of the masterworks of chamber literature; trios, quartets, quintets, and combinations of strings with other instruments.
Two hours weekly; one credit per semester.

WOODWIND ENSEMBLE. The study and performance of chamber literature for woodwinds and brass in combinations with other instruments.
Two hours weekly; one credit per semester.

OPERA WORKSHOP

Opera Workshop (by audition): The Boston Conservatory Opera Workshop is conceived as a comprehensive opera training program. Its purpose is to prepare singers in the various skills needed by present-day opera performers.

In addition to musical coaching in roles, scenes and arias, participants in the workshop attend classes in opera staging, movement, diction, acting and theatrical make-up.

Opera staging classes deal with the special problems of the singing actor, audition technique, and the study of scenes in English and in foreign languages. Movement classes are concerned with the development of external technique: control of the body, period dance steps, and isolated movement (period bows, falls, etc.) The acting classes (Improvisation) focus on internal technique: communication, concentration, character delineation, etc. In the diction classes, French, German, and Italian stage diction are studied. Visiting guest artists occasionally conduct classes.

The Opera Workshop presents a fall series of operatic scenes programs in which the participants are afforded the opportunity to practice their craft. Each year, the Boston Conservatory Opera Theater usually presents two fully staged production, with orchestra, in the Conservatory Theater.

Opera Studio (new students)	*Opera Theater (returning students)*	
Staging Class	Staging Class	Twice weekly, 6 hours
Movement I	Movement II	Twice weekly, 2 hours
Improvisation I	Improvisation II	Once weekly, 1 hour
Diction	Aria Class	Twice weekly, 2 hours
Make-up	Mime	Once weekly, 1 hour
Musical coaching	Musical coaching	On call

Graduate Credit: Four hours each semester

Undergraduate Credit: Three hours each semester

PEDAGOGY

This work gives the advanced student a background in the principles and practice of music teaching. Discussion of methods and materials is followed by guided laboratory work with both class and private students.

Piano Pedagogy 1-2	*1 hour weekly; credit, 1 hour each semester*
Voice Pedagogy 1-2	*1 hour weekly; credit, 1 hour each semester*
String Pedagogy 1-2	*1 hour weekly; credit, 1 hour each semester*
Woodwind Pedagogy 1-2	*1 hour weekly; credit, 1 hour each semester*
Brass Pedagogy 1-2	*1 hour weekly; credit, i hour each semester*
Guitar Pedagogy 1-2	*1 hour weekly; credit, 1 hour each semester*
Percussion Pedagogy 1-2	*1 hour weekly; credit, 1 hour each semester*

Vocal Pedagogy 105-106. Research on study and training materials, analysis and categorization of live and recorded voices, unusual materials for teaching and repertoire building; aspects of interpretation; in-depth discussion of the art and science of teaching voice from various approaches; salient points of comparison of the empirical *bel canto*, the mechanistic, scientific and the numerous controversial methods; vocal disorders, causes and remedial measures; physical, artistic and psychological requisites for a successful music career; clinical workshop teaching and analysis.

Two hours weekly; credit, two hours each semester.

VOCAL COACHING

Vocal Coaching 1-2 (105-106 Graduate Level). Individual instruction in the phrasing, diction, interpretation and styles of the various periods of the compositions in the general repertory. Collaboration with the applied music teacher in the choice and preparation of the selections for the required recitals. One-half hour weekly; 2 credits per semester, Graduate and Undergraduate.

VOICE THERAPY

Voice Therapy 1-2 (105-106, Graduate level). A thorough study of the anatomy and physiology of the larynx and respiratory organs and musculature by means of lectures, slides, and motion pictures; a study of the various pathologies involved in the throat, problems curable or aided by voice-therapy. Exercises, general and specific, for handling these problems. In some cases actual patients may be brought in for purposes of demonstration before the class.

Two hours weekly; credit, two hours each semester.

Voice Therapy 3-4 (107-108, Graduate level). The second year is devoted to clinical internship in connection with local medical institutions where students work with patients and become acquainted with all the problems, physical and psychological, encountered by the voice-therapist. This clinical experience consists of one

session per week of two hours' duration, plus a symposium. All progress is noted by periodic tape-recordings of the patients' voices. (Prerequisite: Voice Therapy 1-2).

Two hours weekly; credit, two hours each semester.

Psychology of Personality: An Approach to Human Growth and Development. This course will include theories and methods of human understanding, interviewing skills, and development of the professional self.

2 cr, 1 semester, 1 meeting weekly — David Blair McClosky

DRAMA DEPARTMENT

Robert Owczarek, Acting Chairman

The Drama and Drama-Music Theatre curricula are designed to provide comprehensive training for the actor and the actor-singer, respectively. Acting, speech and movement form the basis of both programs, to which the Music Theatre program adds concentration in voice, and classes in music theatre. Integral to the course work is a schedule of major productions and workshops which aim at providing immediate and continuous performance experience to test and stretch the developing performer. Required academic studies further enhance the program by creating a context for understanding the Theatre's contributions to Man's cultural life. Finally, supervised experiences in directing and technical production complete the program, allowing the student personal contact with the total theatre experience.

The department has member affiliation with The New England Theater Conference, American National Theater and Academy, the American Theater Association and the University and College Theater Association.

COURSE DESCRIPTIONS

Acting 1-2. An introduction to acting: development of an active, truthful and disciplined approach to the work of the actor, with a focus on organic, inner technique. Exercises in relaxation, concentration, observation, directness in communication, and cooperation in group work.

5 class hours per week; 3 credits per semester.

Acting 3-4. A continuation of the study of acting: exercises to develop a vulnerable and willing sensory apparatus, leading to an easy commerce among the intellect, the body, and the emotions; to work for impulsiveness through an honest dealing with the concrete; to motivate and ignite inner activity through conscious means — the use of physical actions to recreate life. Extensive scene work in the second semester as well as workshop performances.

5 class hours per week; 3 credits per semester.

Acting 5-6. A continuation of the study of acting: emphasis upon the pursuit of a specific philosophy of theatre — "acting is a craft *and* an art;" upon the further development of inner and outer technique geared to individual needs; and upon the additional growth of a "sense of self" and a "sense of group." Intensive work in the preparation of at least six roles per semester for performance in class and in workshops. The second semester concentrates upon the classic repertoire.

7 class hours per week; 4 credits per semester.

Acting 7-8. A continuation of the study of acting. A final synthesis leading to the theoretical and practical understanding of process and performance: thorough consideration and integration of preparation techniques, objectives, vocal and physical adjustments, beats and units, emotional homework, and elevated text; special attention to individual needs and limitations; and the development of suitable audition materials and techniques. The second semester concentrates upon a final senior project.

7 class hours per week; 4 credits per semester.

Stagecraft 1-2. A laboratory course designed to introduce the student to set construction, rigging, lighting, and other aspects of technical production and management. Supervised crew work on major productions and workshops, for which a minimum of 60 crew hours per semester is required.

1 class hour per week; 2 credits per semester.

Stagecraft 3-4. A continuation of the study of technical production through classes and directed laboratory work on major productions and workshops. A minimum of 45 crew hours per semester is required of each student.

1 class hour per week; one credit per semester.

Directing 1-2. An introduction to directing through emphasis upon the capacity to make sensual the ideas of the script which are initially contacted intellectually. Exercises in basic stage composition, picturization, and scenic concept. Some scene work the first semester; focus in the second semester on pre-production groundwork: script and character analysis, and use of metaphor as a bridge between intellectual concept and physical execution. Final project is a fully rehearsed scene.

2 class hours per week; 2 credits per semester.

Directing 3-4. The practical application of the basic directorial techniques; concentration upon concept *and* staging; background work includes a study of major theatre theorists. A 30-minute presentation with production notebook is required each semester.

2 class hours per week; 3 credits per semester.

Introduction to the Theatre 1-2. An actor's approach to the nature of drama; an exploration of the connection between the playwright's style and the actor's performance; a study of genres, play structure and an analysis of at least four professional productions as well as the plays produced for the workshop program; a start on the necessary background in dramatic literature so that an actor can bring knowledge as well as talent to the acting preparation. Requirements include a written in-depth study of a major modern playwright. The second semester includes an intensive eight-week unit in stage make-up.

2 class hours per week; 2 credits per semester.

Music Theatre 1-2. Music Theatre Chorus: an introduction to music theatre repertoire through the application of music theory. Emphasis is upon sight reading, intervals, rhythms; vocal production and correct singing techniques harmony and blend. Co-requisite: Music Fundamentals 1-2.
2 class hours per week; 3 credits per semester.

Music Theatre 3-4. A continuation of the study of music theatre: exercises to develop skills in sight reading, singing complex harmonies and rhythms, and in phrasing, diction and nuance. Music theatre styles from operatta to contemporary American are studied with an emphasis on small ensemble work to develop musicianship and interplay in staging. Some solo performing and coaching.
4½ class hours per week; 3 credits per semester.

Music Theatre 5-6. A continuation of the study of music theatre: exercises to further develop musicianship and refinement in performance. Phrasing, diction, blend, nuance, and staging techniques are studied in large and small ensembles. Emphasis on solo performing, audition techniques, and musical arranging. An audition profile is assembled.
4½ class hours per week; 3 credits per semester.

Music Theatre 7-8. A continuation of the study of music theatre through the rehearsal and performance of long scenes from varied styles and periods. Intensive investigation and development of materials for the individual repertoire. Audition preparation; directing and coaching.
4½ class hours per week; 3 credits per semester.

Speech 1-2. An introduction to speech for the stage: basic vocal technique and diction; principles of relaxation, breath control and resonance for vocal quality; phonetics and the physiology of the vocal mechanism; individual training in the correction of regional speech and in the improvement of voice quality.
2 class hours per week; 2 credits per semester.

Speech 3-4. Intermediate and advanced techniques of voice and diction; dialects; speech for the classic stage.
2 class hours per week; 2 credits per semester.
Prerequisite: Speech 1-2

Speech 5-6. Advanced work in voice and diction: elimination of remaining vocal tensions and incorrect speech habits; further development of breath support, vocal color, resonance, and correct articulation. Work in classic and poetic drama.
2 class hours per week; 2 credits per semester.
Prerequisite: Speech 3-4

Theatre History 1-2. A study of the major periods in theatre history from the Greeks to Romanticism and 19th Century Realism. Emphasis upon plays and their theatrical and cultural-political contexts, especially as these relate to actors and acting. Classical Greece and Rome, and the French Baroque, the first semester; the Renaissance, restoration, and 18th Century, and 19th Century Realism, the second semester. Reports, projects, papers.
3 class hours per semester; 3 credits per semester.

Costuming for the Stage 1-2. An introduction to the history of costume and costume design. Required of Senior Drama majors.
2 class hours per week; 2 credits per semester.

Theatre Seminar. Intensive study of a specific topic designed to develop the student's abilities both as scholar and performer. A period of individual reading and research is followed by group discussion and analysis, out of which a workshop production will evolve. Investigations may focus upon periods such as Greek Tragedy or Roman Comedy, or upon forms and styles such as Epic Theatre of the *Commedia dell'Arte,* or upon individual playwrights, or other appropriate areas. A new topic will be treated each semester. Required of and limited to, Drama majors. Prerequisite: Sophomore Standing.
3 class hours per week; 3 credits per semester.

Literature 1-2. Dramatic Literature. A selective survey of major dramatic works from antiquity to the present with emphasis upon the various aspects and techniques which distinguish drama from other forms of literature and art. Each semester a

particular focus — such as heroes and heroines, or the comic versus the tragic — will be taken. Seminar format. Required of Drama majors.
3 class hours per week; 3 credits per semester.

Literature 3-4. Modern Drama. An analysis of the major plays and literary trends from Ibsen through contemporary European and American dramatists. The works will be considered with regard to setting, plot, characterization, theme, symbolism, imagery, and over-all style. Extensive readings; lectures and discussions; examinations, papers. Required of ALL degree candidates in the Department of Drama.
3 class hours per week; 3 credits per semester.

Literature 5-6. Shakespeare. A close reading of selected plays for analysis and discussion: early works, comedies and histories, the first semester; tragedies, romances and problem plays the second semester. Some attention to Shakespeare's life and theatre, and to the social, political, and intellectual currents of the English Renaissance, but the greatest attention is devoted to the plays as literature, and as material for the actor. Oral reading, papers, projects. Required of ALL degree candidates in the Department of Drama.
3 class hours per week; 3 credits per semester.

Movement for Actors (Music Theatre) 1-2-3-4. Instruction in ballet, modern/jazz, and tap.
4 class hours per week; 2 credits per semester.

Movement for Actors (Music Theatre) 5-6-7-8. Instruction in ballet, modern, and jazz.
6 class hours per week; 2 credits per semester.

Movement for Actors (Drama) 1-2-3-4-5-6-7-8. Instruction in modern/jazz/mime.
2 class hours per week; 1 credit per semester.

Voice Class for Actors. The basic skills of tone production, resonance, and breathing for the actor. Eight semesters required.
One hour weekly; credit, one hour per semester.

DANCE DEPARTMENT

Robert Gilman, Acting Chairman
Ruth Sandholm Ambrose, Artistic Advisor

The professional dance course at the Boston Conservatory of Music is an integrated program of Ballet, Modern, Jazz, and Ethnic techniques. Pedagogy and choreographic elements develop through the four years with more complexity as the student develops. A high standard of training is acquired from the professional faculty giving a strong mastery of the techniques. The student has many opportunities to perform through choreographic workshop programs, musicals, community programs, and with the Boston Dance Theater. Emphasis is on the performing professional dancer who can then teach or choreograph, with constant guidance by the faculty toward a major concentration.

COURSE DESCRIPTIONS

DANCE TECHNIQUE

Technique 1-2. *Modern:* Study of relaxation and tension; analysis of body functioning, limbering, stretching; coordination; correctives for posture and weight distribution; technique of breathing. *Ballet:* The five positions; simple barre work; fundamental steps. All technique classes grade by ability.
15 hours weekly; credit, five hours each semester.

Technique 3-4. *Modern:* Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics. *Ballet:* Barre, center turns, adagio and allegro floor work. *Stage Jazz:* An indispensible technique for theater and television; Barre and basic movements. All technique classes graded by ability.
15 hours weekly; credit, five hours each semester.

Technique 5-6. *Modern:* More advanced floor work and elevation. Rhythmic variations, endurance training. *Ballet:* Advanced barre work, pirouettes and fouettes: development of medium-length adagio and allegro into rhythmic patterns; beats, elevation; style and point work. *Stage Jazz:* Advanced barre, stretches and center work. All technique classes graded by ability.
15 hours weekly; credit, five hours each semester.

Technique 7-8. *Modern:* Solidifying of acquired knowledge leading towards virtuosity. *Ballet:* Continued advanced barre work; turns, elevation with beats. Style: Supported adagio, classical variations. *Stage Jazz:* Advanced barre, stretches and center work. All technique classes graded by ability.
16½ hours weekly; credit, six hours each semester.

DANCE COMPOSITION

Composition 1-2. History of Dance Music and Movement Styles; theater craft: technical aspects of theatre and lighting design in application for the dancer. Crew work is required to familiarize the student with the mechanics of production.
1½ hours weekly; credit, one hour each semester.

Composition 3-4. Improvisation and basic rules of dance choreography: spontaneous and analyzed reaction to given tasks in personal approach to movement; solo and group studies.
1½ hours weekly; credit, one hour each semester.

Composition 5-6. The development of individual style by correlating acquired knowledge and experience: weekly and semester assignments.
1½ hours weekly; credit, one hour each semester.

Composition 7-8. Continued development pursuing more difficult assignments.
1½ hours weekly; credit, one hour each semester.

LABANANALYSIS

Labananalysis 1-2. An introduction to Laban's theories of movement. The course will involve a study of effort/shape and the structure of space; the use of key concepts will be explored in relation to the analysis of ballet and modern technique, form and style, creative movement and composition.
Two hours weekly; credit, two hours each semester.

Labananalysis and Pedagogy. Continuation of Labananalysis 1-2. This course will utilize the basic concepts of Labananalysis and is designed to give students skill in the perception and analysis of movement and in the clarity of communication about movement. Students will be encouraged to explore and expand their pedagogical skills in their own areas of interest. This course is a pre-requisite for Pedagogy 1-2.
Two hours weekly; credit, two hours each semester.

DANCE PEDAGOGY

Pedagogy 1-2. A continuation of Labananalysis and Pedagogy in specified techniques of Ballet and Modern. Teaching methods in these fields and assisting in Conservatory classes.
1½ hours weekly; credit, one hour each semester.

Pedagogy 3-4, 5-6. Continued exploration of teaching methods. Opportunity for practical experience.
1½ hours weekly; credit, one hour each semester.

DANCE NOTATION

Movement Shorthand Fundamentals 1-2. Students will become proficient in reading and writing Sutton Movement Shorthand, and will develop the ability to read all movement notation fluently. Students will analyze movement, acquire practical knowledge of dance terminology, dance placement and the interaction of dance and music. First Quarter: Reading and writing of Classical Ballet. Second Quarter: Reading and writing of Modern and Jazz Dance. Third Quarter: Writing of two solo dance manuscripts. Fourth Quarter: Speed notating.
Two hours weekly; credit, one hour each semester.

Movement Shorthand, Basic Teacher Certification. There are three levels of teacher certification in Sutton Movement Shorthand — the Basic, the Advanced and the Professional certificates. The student training for the Basic Certificate must have first completed the Movement Shorthand Fundamentals course above. No other course is required although it would be preferred that all the above courses would be part of the student's training. A five hour teacher certification examination is administered at the completion of the course.
Two hours weekly, one semester. Elective, no credit.

DANCE HISTORY

Dance History. A survey of dance as an art, including ethnic, ritual and cultural influences. Special attention given to professional dance. Reading required plus dance involvement.
1½ hours weekly, credit, one hour each semester.

PERCUSSION — DALCROZE

Percussion 1. Training in the use of drums, gongs and blocks in simple rhythms and dynamics. Knowledge of body and rhythms.
One hour weekly, credit, one hour.

Percussion 2. More intricate rhythms with variations; beginning of improvisation and accompanying of movement. Study and scoring of dance compositions for percussion instruments.
One hour weekly, credit, one hour.

THEATER ARTS

Theater Arts. A sysnthesis of all contents of total production and how to produce a Ballet or Modern performance. Crew hours also required.
1½ hours weekly, credit, one hour each semester.

REPERTOIRE

Repertoire. Rehearsing as dancer and assistant for Classical or Modern works, or original faculty choreography for performance.

PRACTICUM

Forms and Styles. Seniors: Added materials for more concentrated performing or teaching.
1½ hours weekly, credit, one each semester.

SENIOR DANCE PROJECT

Senior Project. Choice of subject matter in Dance that is explored during the year and can be accomplished in either first or second semester.

EXTENSION CLASSES

The department also conducts extension classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, dance technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies.

ACADEMIC STUDIES

ENGLISH

Exposition. A concentration on effective prose expression through basic elements of rhetoric and grammar (organization of ideas, conciseness, sentence and paragraph construction, punctuation, spelling, vocabulary development) and an introduction to the study and research skills that underlie successful college work. Selected reading and frequent writing.
*Three credit hours, either semester. Required of all first year degree students.**

**One credit hour equals one class hour per week.*

Applied Writing. (Prerequisite: Exposition) The further development of language awareness, creativity, and style through a choice of workshops in personal, fictional, and non-fictional writing. All sections include selected model readings, criticism, and a look at publishing possibilities.
Three credit hours. Required of all first year degree students.

Section A. Poetry Workshop. *Three credits. Offered Fall.*

Section B. The Short Story. *Three credits. Offered Spring.*

Section C. Essays, Reviews, and Articles. *Three credits. Offered Spring.*

Section D. Professional Correspondence. (letters, ads, resumés, proposals for grants, program announcements, etc.) *Three credits. Offered Fall.*

Section E. The Journal. *Three credits. Offered Spring.*

Section F. Writing for Children. *Three credits. Offered Spring.*

HUMANITIES

Esthetics I, II. Comprehensive inquiry into the meaning of art, esthetic values, and creative processes, through lectures, field studies, and discussions. The class attends performances; visits galleries, exhibits, museums, and architectural sites, and meets with artists and cultural leaders for a better understanding of the role art plays in our society.
Three credit hours each semester.

Myths, Past and Present. A comparative study of selected themes (gods, heroes, love, death) from the myths of ancient Eastern and Western peoples, and their relationship to our own present concepts of reality. Includes an emphasis on the direction and process of modern myth-making.
Three credit hours. Offered Spring.

Existentialism. An analysis of the existential response to questions of insecurity, ego, time, and responsibility that currently confront our world. The readings include selections from both Christian and materialist philosophers.
Three credit hours. Offered Fall.

Age of Elegance. A look at America at the turn of the century through selected major works of Edith Wharton and Henry James. Students required to write several critical analyses during the semester.
Three credit hours. Offered Fall.

Manners and Morals. The literary and social legacy of Jane Austen and George Eliot. Emphasis is on development of the novel as a generic form and on contribution of a feminine point of view.
Three credit hours. Offered Spring.

The Me Decade. Tom Wolfe's epiteth for the age of *est.* Students are required to read contemporary poets of the 1960's and 1970's and to submit explications of several poems.
Three credit hours. Offered Spring.

FOREIGN LANGUAGES

Italian, French or German 1-2. Rudiments of grammar and diction; readings of prose and poetry; oral and written translation; practice in speaking and writing.
Three credit hours each semester.

Italian, French or German 3-4. Grammar and composition continued; more difficult readings; free composition and special practice in conversation.
Three credit hours each semester.

History of Western Civilization 1-2. A survey of the religious, philosophical, artistic and scientific achievements of Western man from Homeric times to the twentieth century. Particular emphasis will be given to the social and economic structures that have influenced man in these ages.
Three credit hours each semester.

Philosophy of Education 1-2. This course traces the history of educational theory and practice over the centuries, and acquaints the student with the underlying nature,

principles and objectives of education. Special attention is given to the application of psychology to education, public education in the United States, and present day trends and issues.

Three credit hours each semester.

Psychology 1. General Psychology. An introduction to the scope of psychology and the nature of its methods. Focus on the individual; his perceptions, emotions, drives, and social functioning. Reaction to conflict, mental hygiene and maladjustment are discussed. Assigned readings and reports.

Three credit hours. Offered Fall.

Psychology 2. Psychology of Group Counseling. This course is designed to help the student understand and recognize the dynamics of the therapeutic forces within a counseling group, to increase the chances of facilitating changes in behavior and to assist others while they obtain assistance for themselves. Analysis of the historical development of group treatment methods, theories, practices, methods for appraising outcomes of treatment, and research findings are also to be discussed.

Three credit hours. Offered Spring.

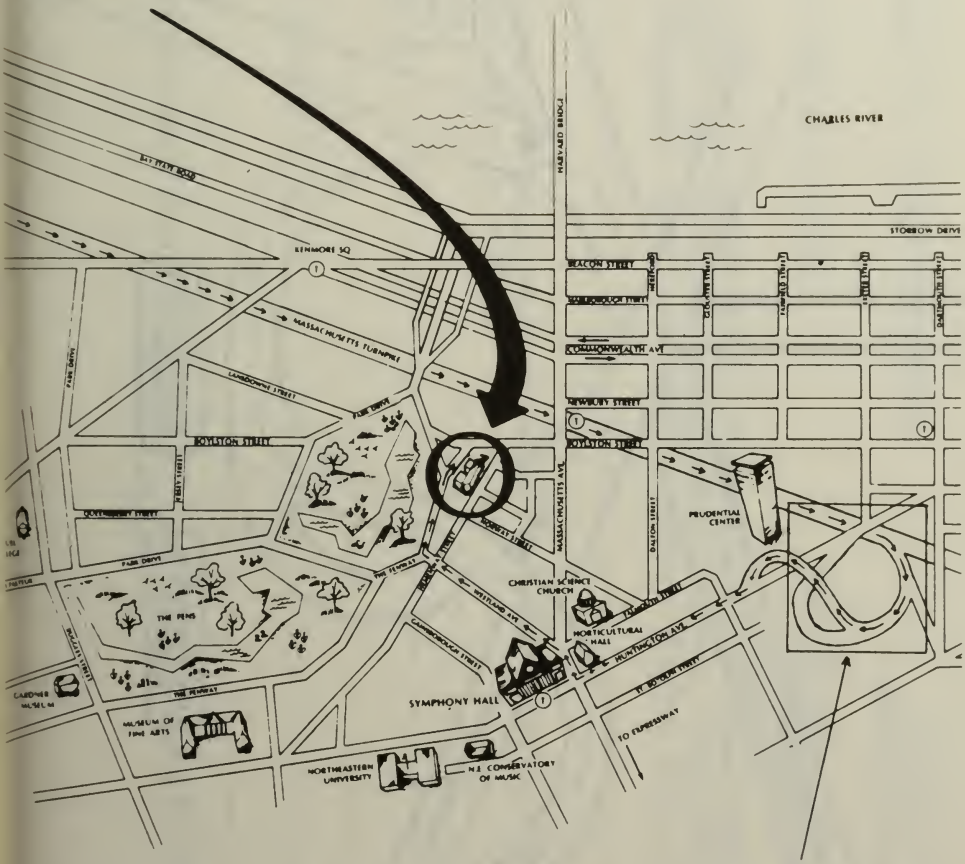
Psychology 3. Educational Psychology. This course embraces both child and adolescent psychology, the socialization of children, the principles of learning as they affect child behavior; motivation and maturation in learning; the classroom environment and problems of the teacher at work.

Three credit hours. Offered Spring.

Kinesiology and Applied Anatomy 1-2. A study of the major joints of the body and muscle location and action in their relationship to movement; study of the structure of organs and individual systems and their function in the whole organism; studies to improve dance technique and prevent injury. Required of all Dance Majors.

Two credit hours each semester.

BOSTON CONSERVATORY OF MUSIC
8 The Fenway
Boston, Massachusetts 02215



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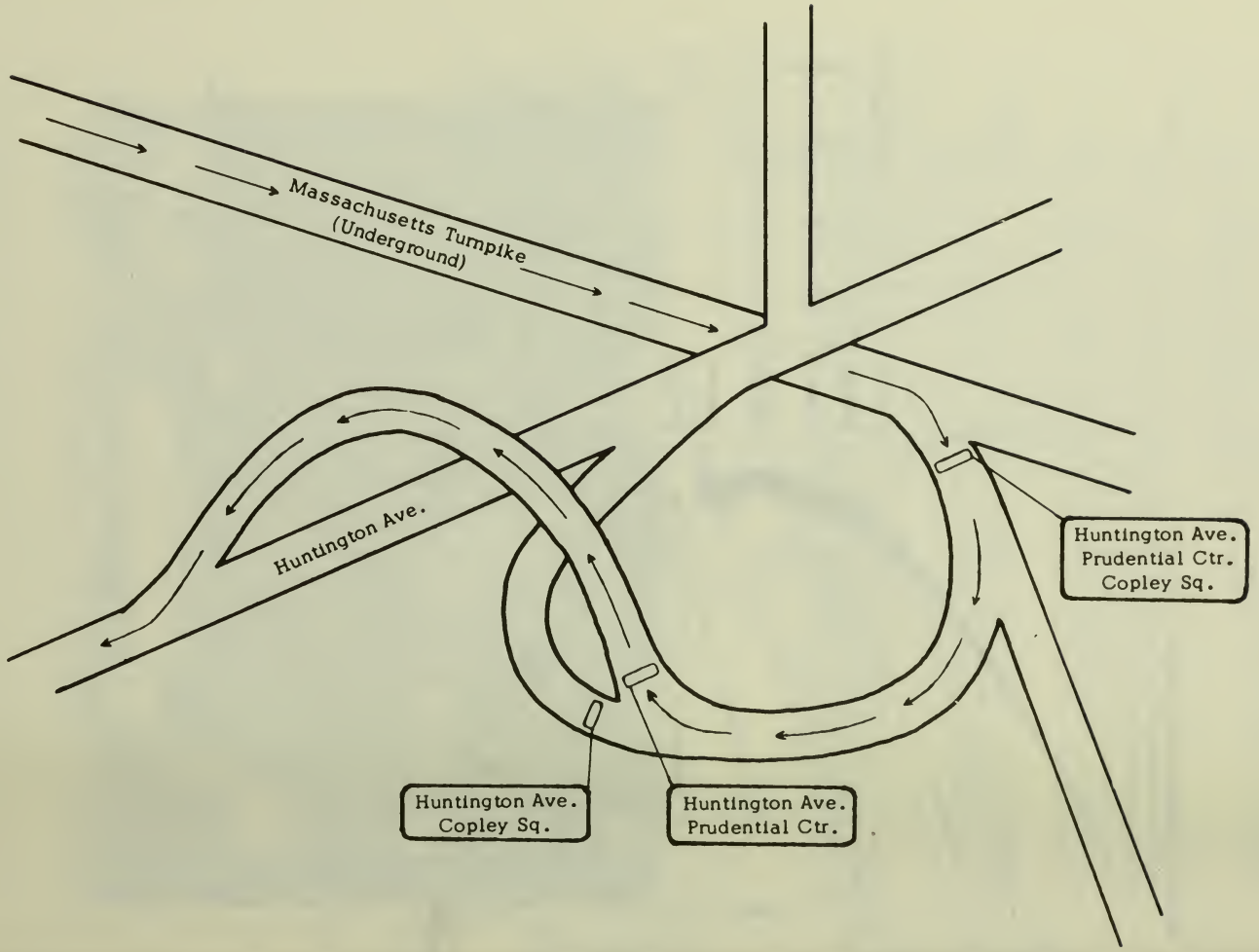
Drive carefully!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Huntington Ave.
Copley Sq.
Huntington Ave.
Prudential Ctr.

APPLICATION FOR ADMISSION
BOSTON CONSERVATORY OF MUSIC
8 The Fenway
Boston, Massachusetts 02215

Date: _____

Name: Mr. / Miss / Mrs. _____ Phone: _____
(Please also indicate maiden name) *Area Code* *Number*

Home Address: _____
Street *City* *State* *Zip*

Current Address: _____

Date of Birth: _____ Place of Birth: _____ Citizenship: _____

College(s) Attended: _____ Date(s) of Enrollment: _____

Degrees Conferred: _____ Major Field: _____

Name of Secondary School Attended: _____

Date of Graduation: _____ Social Security No.: _____

Intended date of entrance (Undergraduate, September only): _____

CIRCLE THE PROGRAM YOU WISH TO PURSUE:
Bachelor of Music Master of Music
Bachelor of Fine Arts Diploma Course

UNDERLINE YOUR INTENDED MAJOR:
Music Education Applied Music Composition
Drama Drama-Musical Theater Dance

UNDERLINE YOUR PRINCIPAL INSTRUMENT (If applicable); Voice (Please indicate range and type); Piano; Organ; Harpsichord; Flute; Oboe; Clarinet; Bassoon; Saxophone; French Horn; Trumpet; Trombone; Baritone Horn; Tuba; Percussion; Violin; Viola; Cello; Contrabass; Classical Guitar; Harp; Other _____

_____

The undersigned also agrees to be responsible for all tuition and other expenses incurred by the applicant upon admission to the Boston Conservatory of Music.

Your Signature: _____

Date: _____

Signature of Parent or Guardian: _____

Date: _____

THIS APPLICATION MUST BE ACCOMPANIED BY A $45 APPLICATION & EXAMINATION FEE
(Non-Refundable)

APPLICATION FOR ADMISSION
BOSTON CONSERVATORY OF MUSIC
8 The Fenway
Boston, Massachusetts 02215

Date: _____

Name: Mr. / Miss / Mrs. _____ Phone: _____
(Please also indicate maiden name) *Area Code* *Number*

Home Address: _____
Street *City* *State* *Zip*

Current Address: _____

Date of Birth: _____ Place of Birth: _____ Citizenship: _____

College(s) Attended: _____ Date(s) of Enrollment: _____

Degrees Conferred: _____ Major Field: _____

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